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THE SO-CALLED MOURNING ATHENA  
THE GROUP DEDICATED BY DAOCHUS AT DELPHI  
ARCHAEOLOGICAL DISCUSSIONS (January-June, 1909)

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DATED SEPULCHRAL VASES FROM ALEXANDRIA<sup>1</sup>

[PLATES IX-XII]

So little certainty in the accurate dating of objects of archaeological interest is afforded by stylistic criteria and evidence derived from the history of artistic and technical development that every positive addition to our dated material is peculiarly welcome; for it is only by means of conclusions drawn from the objects themselves or from such circumstances of discovery as make assured dating possible, not from extraneous theories and suppositions, that really certain knowledge is to be attained.

In the first volume of the *American Journal of Archaeology*<sup>2</sup> A. C. Merriam published the inscriptions from a series of vases which were found at Alexandria and are now in the Metropolitan Museum in New York. These hydriae are of exceptional interest, primarily on account of their inscriptions, which record the name and the year of the death of the man whose ashes are deposited in each vessel.

Starting with an inscription which mentions a certain *Κωτίων Κλέωνος Δελφός Θεωρός τὰ Κωτήρια ἐπαγγέλλων*, Merriam determined in a most ingenious way the year 277-276 B.C. as the year of the death of this *theoros* and brought his presence at Alexandria into connection with the proclamation of the first celebration of the *Soteria* which had been established as a Panhellenic festival at the sanctuary of Delphi after the inroad of the Gauls had been driven back by the favor of the gods.

After Merriam others attempted, less happily and less conclusively, to use for their own purposes, not only this inscription, but also the other brief indications which the simple urns have preserved for us, and thus the chronology of these vases has

<sup>1</sup> Translated from the author's manuscript by H. N. F.

<sup>2</sup> 'Inscribed Sepulchral Vases from Alexandria,' *A.J.A.* I, 1885, pp. 18 ff.

*American Journal of Archaeology*, Second Series. *Journal of the Archaeological Institute of America*, Vol. XIII (1909), No. 4.

been pushed back and forth through more than two centuries. For although the inscription preserves the name and origin of the deceased, the name of the man who was to have charge of the burial, and even the year, month, and day of the burial, unfortunately the years are given according to the reign of the king, and the king's name is always wanting. So it was possible to scatter arbitrarily over two centuries these vases which appear to be so accurately dated. For the history, not only of ceramic art, but also of ornament, and even for questions of epigraphy and of history itself, the exact determination of the date of this class of vases would necessarily be of interest; and therefore, as soon as these interesting discoveries were made known, the attempt to answer the question of date was repeatedly made. Unfortunately, however, no attention was paid to the archaeological side of the evidence, which is in this case the most important, for in view of the frequent occurrence of the same names, and of the custom of giving the grandchild the name of his grandfather, a system of dating founded on identity of names must lead to error. In a note I have given references to the literature of the subject, and I will only add that the book by Boesch, *Theoros*, led me to an archaeological discussion of the question.<sup>1</sup>

<sup>1</sup> Paul Boesch, *Θεορῆς*, 1908. Hadra vases are published or are mentioned: Merriam, *l.c.*; Néroutzos, *L'ancienne Alexandrie*, p. 75; Furtwängler, *Sammlung Sornzée*, pl. XXXIX (98), p. 68, 3; Froehner, *Coll. Branteghem*, No. 227, *ibid.* No. 230, now in Berlin; Cesnola, *Salaminia*, Fig. 248; Furtwängler, *Neue Denkmäler antiker Kunst*, III (*Sitzb. Mün. Akad.* 1905), p. 277, Fig. 10; Watzinger, *Arch. Anz.* 1902, pp. 158 ff.; Sieglin-Schreiber, *Die Nekropole von Kömtesch-Schukûfa*, pp. 193 and 209, note 56; cf. p. 74, Fig. 37, p. 160, Fig. 96, p. 186, Fig. 118, p. 192, Fig. 130; Weicker, *Der Seelenvogel*, p. 80, Figs. 20, 20 a; A. de Ridder, *Coll. de Clercq*, IV, p. 109, pl. XXXVI; Boehlau, *Sammlung Vogell*, pl. V, 8, 12; Clermont-Ganneau, *Bull. de la Soc. archéol. d'Alexandrie*, X, 1908, pp. 3 ff., Figs. 1, 2; for details, cf. Zahn, *Priene*, p. 414; Watzinger, *Ath. Mitt.* 1901, p. 87; Hekler, *Jb. Arch. I.* XXIV, 1909, pp. 28 ff.; Pagenstecher, *Die Calenische Reliefkeramik*, p. 8 and *passim*. Further material in Vol. II of the Sieglin-Schreiber publication. On the inscriptions, besides Boesch and Merriam: Néroutzos, *l.c.*; Botti, *Catalogue du Musée gréco-romain*, pp. 100 ff.; Dittenberger, *Syll. inscr. orient. graeci*, I, 36, 37; Blümner, *Gött. gel. Anz.* 1885, II, p. 869 f.; Preuner, *Hermes*, XXIX, 1894, p. 534, n. 2; Strack, *Rh. Mus. N.F.* LIII, 1898, p. 412; Wilcken, *Gött. gel. Anz.* 1895, I, p. 142; Wilhelm, *Cl. R.* XIII, 1899, pp. 78 f.; Beloch, *Griech. Gesch.* III<sup>2</sup>, pp. 415, 417; P. Meyer, *Heerwesen der Ptolemaeer*, *passim*; Watzinger, *Ath. Mitt.* 1901, p. 5; Pagenstecher, *Die Calen. Reliefkeramik*, p. 168<sup>5</sup>; Breccia, *Bull. de la soc. archéol. d'Alexandrie*, IX, 1907,

In order to establish accurately the position in the development of ancient pottery of the Hadra vases (for that name is given to this class of Alexandrian pottery because it was first found in large quantity in Hadra, the eastern necropolis of the city), we must first cast a glance at the other ceramic material in Alexandria, with which our class has many and close connections. Alexandria was, as is well known, not an entirely new foundation; but an old Egyptian settlement, Rhakotis, existed already, cults of which are known and which is known also through pottery; for black-figured sherds of the first decennia of the sixth century B.C. have been found, though in small quantities, in Alexandria itself.<sup>1</sup> The latest productions of the red-figured style coincide with the foundation of the new city and correspond completely to the finds from the cemetery of Abusir, which have been published exhaustively by Watzinger.<sup>2</sup> Moreover, there is a splendid production of late Attic vase manufacture, the vase in Munich with the Judgment of Paris,<sup>3</sup> and to this may be added a beautiful hydria, also in Munich,<sup>4</sup> the native Alexandrian origin of which seems to me for various reasons probable.<sup>5</sup> In Greece, Asia Minor, southern Russia, and Apulia, we find also many remains of the so-called "pottery of the western slope" (Keramik vom Westabhang) and of the "Gnathia" vases, in the development of which Alexandria doubtless had an important share.<sup>6</sup> The Hadra vases also are, in the manner of their decoration, no peculiarity of Alexandria. Let us examine them more closely.

Three classes are to be distinguished:<sup>7</sup> hydriae, with the

p. 28, and *Guide du musée d'Alexandrie*, 123 ff.; see also Ziebarth, *Kulturbilder aus griechischen Städten*, pp. 134 f., and Grenfell-Hunt, *The Hibeh Papyri*, I, 1906, Appendix I, pp. 332-358.

<sup>1</sup> To be discussed in Vol. II of the Sieglin-Schreiber publication.

<sup>2</sup> *Griechische Holzarkophage aus der Zeit Alexanders des Grossen (Ausgrabungen der Deutschen Orientgesellschaft in Abusir, III)*.

<sup>3</sup> Furtwängler-Reichhold, *Gr. Vasenmalerei*, pl. 40, pp. 204 ff. Cf. Watzinger, *Holzarkophage*, p. 12, and Six, *Jb. Arch. I. XXIV*, 1909, p. 22, who makes use of the Judgment of Paris for his Euphranor.

<sup>4</sup> *Führer durch die Kgl. Vasensammlung*, 1908, p. 69, No. 2757.

<sup>5</sup> Pagenstecher, *Ath. Mitt. XXXIII*, 1908, p. 121, and *Calen. Reliefkeramik*, p. 7.

<sup>6</sup> Watzinger, *Ath. Mitt. I.c.*; Zahn, *Arch. Anz.* 1907, pp. 225 ff.; Pagenstecher, *ibid.* 1909, p. 16.

<sup>7</sup> Furtwängler, *Sitzb. Mün. Akad.* 1905, p. 277.

natural clay as background; those with a coating of yellow varnish; and, lastly, vases covered with white color. Of these we have to consider here only the class with the natural clay as background, for these alone bear the inscriptions which interest us. The decoration is painted with thin blackish brown color on the light reddish yellow clay. Ornamental motives are prevalent: sprays of ivy, flowers of the sort that occur on Apulian vases, palmettes, grapevines, wavy lines, also net and checkerboard patterns. Living beings, such as hunting Erotes, dolphins, and water-fowl, occur more rarely. The outlines are incised, so that the close connection with the Cabirium pottery is evident.<sup>1</sup> But we need not on that account consider the Alexandrian potters directly dependent upon the potteries of Thebes, by assuming, for instance, that, after the destruction of their native city, the Theban potters migrated to the newly founded city on the Nile, to carry on their handiwork there. Not only is the form of the vases quite different, — in Alexandria the hydria, which is foreign to the "Cabirium" pottery, is the prevalent form of burial urn, — but the ornaments and content are of an entirely different character. Just as Athens sent her Triptolemus to the Nile to found there a new Eleusis,<sup>2</sup> the Theban potter might have brought his Cabirus to his new home. Finally, the Hadra vases were not made immediately after the foundation of Alexandria. The cemetery of Abusir, which belongs to that time, has not produced a single sherd,<sup>3</sup> and the light-colored ware is still wanting in the earliest Alexandrian graves as well. Rather, the Cabirium pottery and the Hadra vases are the chief representatives of a class which is found with various forms of expression throughout the Mediterranean region, and it is interesting and worthy of note that the three conservative countries, Egypt, Boeotia, and Apulia, are in this matter most prominent.

<sup>1</sup> Winnefeld, *Ath. Mitt.* XIII, 1888, pp. 412 ff.; Koerte, *ibid.* XIX, 1894, p. 346; Walters, *Hist. Anc. Pottery*, I, pp. 391 f.

<sup>2</sup> Cf. the Apulian vase, *Compte rendu de la Comm. Imp.* 1862, Pl. 4, pp. 54 ff., and Schreiber, *Philol. Versamml. Görlitz*, 1889, p. 311. On the Alexandrian Eleusis, Schiff, in *Pauly-Wissowa*, s.v. The cultus utensils called kerchnoi are found at Alexandria in simple form (cf. Rubensohn, *Ath. Mitt.* XXIII, 1898, p. 271). I remember a larger vase (kerchnos) in the Egyptian collection in Florence.

<sup>3</sup> Watzinger, *Holz Sarkophage*, p. 10.

In 1908 Studniczka published an alabastrum from Lower Italy with black figures, similar to the Cabirium vases.<sup>1</sup> Other vases of this kind, with figured adornment, from Apulia, are not as yet known to me, though ornamental decoration has frequently been noticed.<sup>2</sup> So three Apulian jars with handles, in the Reimers collection at Hamburg, which correspond entirely to the Hadra vases, have become known to me (Fig. 1). Their decoration consists of horizontal lines running round the vases,



FIGURE 1.—APULIAN JARS IN HAMBURG.

between which are twigs of ivy and wreaths of laurel in dark color. Another small two-handled goblet in the same collection has carelessly painted vines, a last remnant of the magnificent Apulian vine ornament (Fig. 2 *a*). Smaller vases, also of yellow clay, ornamented only with dark vertical stripes, are not uncommon; they usually have the form of low lecythi, but little jugs and small amphorae also occur. They cannot be separated from very similar small vases which have been found, for instance, on the western slope of the acropolis. A small scyphus from Boeotia at Heidelberg (Fig. 2 *b*) is decorated with pressed palmettes, which proves its late date. If these ceramic products in Apulia are to be ascribed to potters who worked under purely Greek influence, on the other hand

<sup>1</sup> *Einige Antiken des Arch. Inst. d. Univ. Leipzig*, Winkelmannsfest, 1908, pl. III, 9; now in *Festschrift zur Feier des 500jährigen Bestehens der Universität Leipzig*, IV, 1, pl. V, 1, p. 18<sup>21</sup>.

<sup>2</sup> *E.g.* Sammlung Arndt, *Kurzer Führer*, p. 32, 3; Museo Provinciale in Lecce; Kestner-Museum in Hanover. *Cf. Arch. Anz.* 1909, p. 18<sup>22</sup>. A pot without handles, with decoration, which has a Cypriote look, in yellowish brown and black on a white ground in the museum at Taranto; but cf. the native Apulian works in M. Mayer's four articles on 'Die Keramik des Vorgriechischen Apuliens' in *Röm. Mitt.* (the last in 1908), and the interesting vase, *Mélanges Nicole*, pls. I, II (Furtwängler).

there are two very characteristic examples of the combination of native Apulian ornaments with Greek technique. I have shown elsewhere<sup>1</sup> how Greek elements were adopted in Apulia and worked over in the native manner. The "Torcella" vases of the museums in Lecce and Capua bear witness to this, and the list could be increased. We are interested in two pieces in the Reimers collection in Hamburg:<sup>2</sup> the terra-cotta statuette of a woman who bears on her head a vase in the form of a dish,<sup>3</sup> and a candelabrum of the well-known Apulian form.



FIGURE 2. — VASES IN (a) HAMBURG AND (b, c) HEIDELBERG.

These two objects are to be published elsewhere; I can therefore only point out here that the same ornaments are employed on them as on the three jars with handles mentioned above, but that the terra-cotta statuette and the candelabrum are native childish work; the base of the candelabrum is adorned with figures such as occur on the Apulian giant askoi, e.g. *Not. Scav.* 1898, p. 210, Fig. 15. The graves are dated by M. Mayer in the third century B.C., a date which is confirmed by the Egyptian faience dish found with them.<sup>4</sup> We may then assign the

<sup>1</sup> *Arch. Anz.* 1909, pp. 14 f.

<sup>2</sup> Soon to be published by M. Mayer.

<sup>3</sup> Cf. e.g. M. Mayer, *Röm. Mitt.* XII, 1897, pl. X, and for the woman's necklace the terra-cotta, *ibid.* XXIII, 1908, pl. IX. For candelabra, see M. Mayer, *Not. Scav.* 1898, p. 209.

<sup>4</sup> *Not. Scav. l.c.*, p. 208, Fig. 6; *Calen. Reliefkeramik*, p. 7<sup>b</sup>.

Apulian vases here grouped together to the third century; the Leipzig alabastrum probably belongs to the fourth century, and helps us to establish the connection with the Cabirium pottery. In Apulia dark painting on a light ground was always popular, especially in Messapia, and maintained itself remarkably long in the entire local manufacture;<sup>1</sup> but we cannot believe that Apulia influenced other countries in this respect. On the other hand, the products which arose under Greek influence, such as the splendid Apulian amphorae with their rich decoration, did, I believe, exert a direct influence upon Alexandrian ornamentation.<sup>2</sup>

The strong reminiscences of Cyprus exhibited by early Apulian pottery have not been overlooked.<sup>3</sup> It is quite possible that in later times this great conservative island was not without influence upon the development of our late black-figured decoration. This influence will present itself to our observation especially in Egypt.

In Greece the Boeotian pottery has already aroused our especial interest. Alongside of the Cabirium pottery proper, with its brilliant technique, its frequently careful preliminary drawing, its genial humor in burlesque representations, goes another class, probably later in chronological order, which usually dispenses with preliminary drawing and is utterly without care in work and execution.<sup>4</sup> The shapes are various; a scyphus and a "lebes gamikos" have as yet been the objects



FIGURE 3. — BOEOTIAN VASE IN WÜRZBURG.

<sup>1</sup> See p. 391, note 2.

<sup>2</sup> *Arch. Anz.* 1909, pp. 17 f.

<sup>3</sup> M. Mayer, in the articles cited above.

<sup>4</sup> Watzinger, *Ath. Mitt. I. c.*, p. 55; *Ath. Mitt.* XIV, 1889, p. 151. Cf. Hauser, *Jb. Arch. I.* X, 1895, p. 157.



of careful investigation. The last-mentioned vase (Fig. 3) is in Würzburg and bears the inscription  $\chi\eta\rho\epsilon\ \kappa\eta\ \tau\acute{\upsilon}\nu\epsilon\iota\ \gamma\acute{\alpha}\mu\iota$  —  $\acute{\omega}\ \tau\acute{\iota}\ \lambda\acute{\epsilon}\gamma\epsilon\iota\varsigma!$  "Hail, and do thou too marry — O, what sayest thou?"<sup>1</sup> A vessel, also from Boeotia, of the same shape, but without the encouraging inscription, is in the possession of the Heidelberg Archaeological Institute. Fluting of the belly of the vase is indicated by vertical black lines interrupted by a



FIGURE 4.—VASES IN HEIDELBERG.

horizontal band on which water-fowl between flowering stalks are painted, a decoration which is repeated on the cover (Fig. 4 c).

The scyphus mentioned just above has been exhaustively discussed by Hauser (see p. 393, note 4). It shows in a humorous way the rule of strict discipline in the manufactory. Very similar in the drawing of the figures is a dish from Curium in Cyprus; this was found together with a bell of terra-cotta which seems to be wrought in the manner of the Cabirium vases.<sup>2</sup> A bell from Boeotia itself is in Heidelberg. Most nearly related to the black figures on these vases are the inner pictures of a group of large plates, three of which are known to me at present. Two of them are said to be from Marathon; one is now at

<sup>1</sup> From a photograph kindly furnished by Professor Bulle. See Sittl, *Arch. Anz.* 1892, p. 28; Kretschmer, *Glotta*, I. p. 82. The second  $\epsilon$  in  $\lambda\acute{\epsilon}\gamma\epsilon\iota\varsigma$  is legible.

<sup>2</sup> Murray, *Excavations in Cyprus*, p. 76, Fig. 130<sup>20</sup>; cf. p. 70, Fig. 117.



Heidelberg (Fig. 5) and the other, as I am informed by F. von Duhn, in the Louvre. The plate in Heidelberg exhibits a maenad hastening to the left. The execution is very poor. The decoration around the circle consists of a meander interrupted by animals which cannot be specified. The same decoration is repeated round the edge of the plate, while the outside exhibits palmettes of late form, similar to those on the pyxis (Fig. 4 *b*).



FIGURE 5.—PLATE IN HEIDELBERG.

The handles retain only in a rudimentary fashion the character of their metallic prototypes. The third plate is in the Jatta collection at Ruvo. The inner circle is filled by a female figure hastening toward the left and balancing in her hand a sort of thymiaterion.

I mention these plates here, because a vase from Boeotia in the Heidelberg collection exhibits figures in quite the same style (Fig. 6). A woman is seen walking toward the left, laden, apparently, with offerings for the grave; she is followed by a long-tailed figure with similar offerings. The painting is exe-

cuted only in silhouette and corresponds completely to the work on the above-mentioned scyphus, which is related to the Cabirium pottery.

Three further vases of the Heidelberg collection<sup>1</sup> may be mentioned here, which enable us to fix more exactly the position of this class. Two stamni are from Boeotia. One of these belongs in shape with the beautiful vase published by Furtwängler,



FIGURE 6. — VASE FROM BOEOTIA IN HEIDELBERG.

*Sammlung Sabureff*, pl. 70 (Fig. 4 a). The birds correspond to the animals on the "lebes gamikos" (the lid does not belong to the vase). The second stamnos has only decorative ornament, and the sprays of leaves are like those that occur frequently on the Hadra vases (Fig. 2 c). The large pyxis, which exhibits especially fine and good work, is said to be from Ceos (Fig. 4 b). The upper frieze consists of alternating palmettes and lotus, the lower entirely of palmettes.<sup>2</sup> The two friezes are separated by a raised band — here also imitation of metal — adorned with an ornament which may be regarded as the last development of the late red-figured continuous palmette band, such as is published, for example, by Walters, *History of Ancient Pottery*, II, p. 229, Fig. 167.

From this band then we obtain an indication of the date of these vases, and this confirms our natural judgment. Those

<sup>1</sup> A stamnos and a small hydria of the same class from Boeotia are in Würzburg.

<sup>2</sup> Cf. the ornament in Watzinger, *Holz Sarkophag*, p. 40, Fig. 72.

vases painted with hastily executed figures, the drawing of which almost approaches geometrical forms, and the vases with purely decorative ornament follow closely upon the Cabirium pottery proper, which comes to an end with the destruction of Thebes in 337 B.C., and continue into the third century, as is made probable by the stamnos with the warts (Fig. 4a) in comparison with the Saburoff vase. We must suppose that the place of manufacture was some town in Boeotia. It has already been mentioned that small imitations of larger vases of the same technique, which also belong to the same period, have been found on the western slope of the acropolis.

According to a remark of Conze's in *Kleinfunde aus Pergamon*, p. 15, hastily painted decoration in black or blackish brown color on dull reddish yellow ground has been found at Pergamon.<sup>1</sup>

The Egyptian representatives of this class, the Hadra vases, were not exported to the countries heretofore discussed. They are found outside of Alexandria only in Cyprus, Crete, and southern Russia.

Other importations from Egypt are found also in southern Russia,<sup>2</sup> although there is nothing against the assumption that the ashes of dwellers by the Black Sea who died at Alexandria were carried back to their home in these receptacles, for this is the explanation of the exportation of the vases. An especially simple specimen from Crete is now at Athens. More interesting is the admirable hydria of the Somzée collection (Froehner, *Collection Somzée*, pl. 39) which bears a Cypriote inscription. This does not prove that the vase itself is Cypriote work; more likely the relatives of the deceased Cypriote inscribed his name in their own writing. So a recently published vase, found at Alexandria itself, bears a Punic inscription.<sup>3</sup> The decoration of the vase with the Cypriote inscription—marine animals on a band extending from handle to handle—is splendid and well adapted to recall to our memory the "Alexandrina beluata

<sup>1</sup> "Flüchtig in schwarzer, schwarzbrauner Farbe auf matt rötlich gelbem Grund hingeworfenes Ornament." Cf. Jacobsthal, *Ath. Mitt.* XXXIII, 1908, p. 426.

<sup>2</sup> *Compte rendu*, 1868, pl. 3. But the two hydriae in the Vogell collection may also have been imported in modern times (*Sammlung Vogell*, pl. V, 8, 12).

<sup>3</sup> Clermont-Ganneau, *Bull. de la soc. archéol. d'Alexandrie*, X, 1908, pp. 3 ff. Cf. also the mummy wrapping in Agram with Etruscan writing.

tonsilia tappetia" of Plautus (*Pseudolus*, 146 f., ed. Goetz-Schöll). The decorative effect of the Nereid frieze on the sarcophagus from Anapa is quite similar.<sup>1</sup> A second Hadra vase is published by Cesnola, *Salaminia*, Fig. 248. Much other work in this style was also done in Cyprus, some references to which I have collected in the note.<sup>2</sup> How strong the influence of old Cypriote tradition was in this is shown by such vases as the jugs published by Herrmann, Figs. 41 and 42. The elements of native art are mingled with the imported Greek motives. It is evident that in these cases the work is native.

So far we have had occasion to speak only of naturalistic ornament. In Cyprus we meet also with geometrical decoration to a considerable extent. An exceptionally interesting example is the vase with the inscription 'Αρσινόης Φιλαδέλφου, published by Cesnola, *Salaminia*, p. 253, Fig. 238. The remarkable shape of the vase is old Cyprian, as is proved, e.g., by the examples published in *The Cesnola Collection*, II, pl. CVII. The decoration also is derived from patterns employed in earlier times; on the other hand the network on the neck is, as is well known, an ornament in frequent use not only on the pottery of the western slope, but also on our Hadra vases. Botti has published a fragment of a large cylindrical vase which presents, as it were, a chart of Cypriote decorative patterns in Hellenistic times.<sup>3</sup> Watzinger was the first to recognize the Hellenistic character of this very interesting fragment. I regard it as a part of the neck of one of those immensely large Cypriote jars, because the overloaded decoration is popular in other cases on this part of the vase. The existence of export trade from Cyprus to Egypt is a matter of course, and undoubtedly direct importations continued to influence Alexandrian ceramics in Hellenistic times. I should imagine that not even the pottery

<sup>1</sup> Watzinger, *Holzarkophage*, p. 36, Fig. 64.

<sup>2</sup> *Cesnola Collection*, II, pl. CVII (old Cypriote), CXXXV-CXXXVII; Cesnola, *Cyprus*, pl. V, 2 (early); Cesnola, *Salaminia*, p. 253, Figs. 238, 240; M. Ohnefalsch-Richter, *Kypros, die Bibel und Homer*, pls. 64, 1 and 3, CLXXXI, 1 and 2, CLXXVI, 2; Herrmann, *Das Gräberfeld von Marion auf Cypern* (48 Berlin. Winkelmannsprogramm, 1888), pp. 37, 58 ff.

<sup>3</sup> *Fouilles à la Colonne Théodosienne*, p. 73, recognized as Hellenistic by Watzinger, *Ath. Mitt. l.c.* 87<sup>1</sup>. On similar striped decorations on the neck cf. *Cesnola Collection*, II, pl. CXII, 882.

of the western slope arose without Cypriote influence, which might have led Alexandria to the first employment of these geometrical motives on Greek vases. We can instance other proofs of connection with Cyprus. A small bottle from Alexandria in Heidelberg finds a perfect counterpart in a small jug which a little terra-cotta figure on a Cypriote vase holds in its hand,<sup>1</sup> and the little vase on the lid of the pyxis in Heidelberg (Fig. 4*b*) discussed above, the decoration of which reminded us of Egypt, may be compared not only with the Hellenistic vase, *Cesnola Collection*, II, pl. CXXXV, No. 992, but also with its far earlier predecessors, Vol. II, pl. CV.

The style of the vases of Hellenistic times in Cyprus, which can be deduced so completely from that which was in use from the earliest times, demands thorough investigation. Here only are we able to follow a continuous series without gaps, and doubtless such a series existed nowhere else. Cypriote influence upon ornament in the Hellenistic period must, especially in Egypt, have been greater than is ordinarily assumed. The political connections of the island with the kingdom of the Ptolemies were, after the annexation of Cyprus in 295 B.C., peculiarly close, and the close reciprocal relations are easily understood.

If Cyprus may be considered responsible for the geometrical part of the Alexandrian ornamental motives, the home of the naturalistic part must be sought elsewhere. The close connection with Apulia has, to be sure, not been overlooked, but the marked similarities which exist have been regarded as Ionic inheritances.<sup>2</sup> Watzinger himself has connected some paintings on Tarentine vases with Antiphilus,<sup>3</sup> but had in mind a period of that master's life preceding his activity at Alexandria. Why? Could not the art of Antiphilus be carried from Alexandria to Apulia as well as the products of Alexandrian industry? Rubensohn has recently mentioned a work of this much-esteemed master in connection with the fine discovery at Mit-Rahine.<sup>4</sup> The drawing on Tarentine vases of the end of the fourth century was mentioned by Furtwängler in connec-

<sup>1</sup> The bottle in Heidelberg, Sieglin-Schreiber, Vol. II; cf. *Cesnola Collection*, II, pl. CXXXIII, 981.

<sup>2</sup> Drexel, *Bonner Jahrbücher*, 118 (1909), p. 219.

<sup>3</sup> *De vasculis pictis Tarentinis*, pp. 35 ff.

<sup>4</sup> *Arch. Anz.* 1907, p. 370.

tion with the vase in Munich with the Judgment of Paris, and if the Apulian amphora published by Heydemann<sup>1</sup> really offers us a reminiscence of the battle of Issus — just as the vase with the Departure of Triptolemus points towards the Nile and Alexandria — the connection between the art of the two countries becomes closer and closer. I have already indicated that Alexandria played an important part in the development of the decoration of the Gnathia vases, and I have shown elsewhere<sup>2</sup> that Egyptian exports are found in Apulia as well as Apulian exports in Alexandria. We know, too, from other sources, that there was lively intercourse between southern Italy and the Ptolemaic kingdom. Theocritus lived at the courts of Hiero and Philadelphus.<sup>3</sup>

Whatever came together in the cosmopolitan city was eagerly accepted and the attempt to make all possible use of everything did not tend toward refinement of taste. The objects discovered at Egyed have recently been published,<sup>4</sup> Alexandrian productions of the third century B.C. The decoration of the pan exhibits various borrowed ornamental motives which are employed in the wrong places and produce a meaningless effect. The feeling that each decorative member has its own purpose, the sense for the architecture of ornament, was unknown to the silversmith who composed this medley. The decoration of some of the Hadra vases of just this period is equally ill regulated. Let us now turn to this decoration.

A very early stage of the employment of Apulian vine-ornament is exhibited by the amphora in Alexandria already mentioned by me elsewhere.<sup>5</sup> Here the sprays of leaves appear

<sup>1</sup> Heydemann, *Alexander d. Grosse und Darius* (8 Hall. Winkelmannsprog., 1883). In agreement, Furtwängler-Reichhold, II, 153; in opposition, Robert, *Marathonsschlacht*, p. 35.

<sup>2</sup> *Arch. Anz.* 1909, p. 17; M. Mayer, *Not. Scar.* 1898, p. 216.

<sup>3</sup> His Adoniasusae are Syracusan women in Alexandria; the ship of state of Ptolemy IV may be compared with the similar vessel of Hiero (Athenaeus, 203, 206) which he afterwards presented to Ptolemy. On other close relations, see Holm, *Geschichte Siziliens*, III, 39.

<sup>4</sup> Hekler, *Jb. Arch. I.* XXIV, 1909, pp. 28 ff.; Von Bissing, *ibid.* pp. 40 ff., who properly emphasizes, in opposition to Hekler, the influence of Alexandria upon Rome.

<sup>5</sup> Breccia, *Rapport sur la marche du service du musée d'Alexandrie*, 1907, Fig. 1; cf. *Arch. Anz.* 1909, p. 18.



in the conventional form properly regarded by Watzinger as an Alexandrian development, which is more and more simplified until it becomes cold and lifeless.<sup>1</sup> But foreign influence can be recognized also in the figured adornment of the Hadra vases.

The figured adornment takes into consideration in some measure the fact that the urn was to be a receptacle for the ashes of the dead. The form of the vase, the hydria, was the one which was in almost exclusive use for burial urns, in comparison with which all other forms are, for that purpose, almost non-existent.<sup>2</sup> The idea that the water jar is peculiarly fitted to serve as the last resting-place of the dead has certainly something to do with this, in view of the ceremonies of purification and the fact that, according to the most ancient beliefs, in Egypt especially, the deceased were so peculiarly in need of water. How corporeal the conception was is evident from the arrangements for the continued supply of water for the deceased himself, from the sacred offerings and the wall paintings, and finally from the wish which became a regular formula: *δότη σοι ὁ "Οσιρις τὸ ψυχρὸν ὕδωρ*.<sup>3</sup> It is quite comprehensible that the makers of the vases gradually ceased to attach importance to the shape. Only the earliest examples still completely fulfil the conditions imposed by their original purpose, which were admirably formulated by Semper.<sup>4</sup>

<sup>1</sup> Watzinger, *Holzarkophage*, p. 76.

<sup>2</sup> Fölzer, *Die Hydria*, pp. 15. ff.

<sup>3</sup> Sieglin-Schreiber, I; *Die Nekropole von Kôm-esch-Schukâfa*, chapter XVII.

<sup>4</sup> Semper, *Der Stil in den technischen und tektonischen Künsten*, II, pp. 4 ff. :

"Wir fühlen lebhaft die volle Zweckangemessenheit dieser Form [the Egyptian situla], welche der entschiedene Gegensatz jener griechischen Hydria ist, deren Bestimmung darin besteht, das Wasser nicht zu schöpfen, sondern es, wie es vom Brunnen fließt, aufzufangen. Daher die Trichterform des Halses und die Kesselform des Rumpfes, dessen Schwerkräftsmittelpunkt hier der Mündung möglichst nahe gelegen ist; denn die etruskischen und griechischen Frauen trugen ihre Hydrien auf ihren Häuptern, — aufrecht, wenn voll, horizontal, wenn leer. — Wer den Versuch macht, einen Stock auf seiner Fingerspitze zu balancieren, wird dieses Kunststück leichter finden, wenn er das schwerste Ende des Stockes zu oberst nimmt: Dieses Experiment erklärt die Grundform der hellenischen Hydria, die ihre Vervollständigung erhält durch zwei horizontale Henkel, im Niveau des Schwerpunktes, zum Heben des vollen, und eines dritten vertikalen, zum tragen und aufhängen des leeren Gefäßes, vielleicht auch als Handhabe für eine zweite Person, welche der Wasserträgerin beisteht, das volle Gefäß auf den Kopf zu heben."

In the Berlin Antiquarium is a Hadra hydria with the incised inscription ΠΥΛΩΝ ΑΓΩΝΙ ΕΓΡΑΨΕ.<sup>1</sup> The impression of the linen in which the urn was wrapped is preserved on the sinter. It is not likely that the vase was painted by Pylon for a contest, as were, for instance, the Panathenaic amphorae. Agon is rather to be regarded as a proper name, as it was the name of the charioteer of Pelops. Everything indicates that our vase is an early one. The birds on the shoulder correspond completely to those published above on Boeotian vases, and the representation on the belly also—two Erotes hunting a stag—still reminds one very distinctly, by its offhand drawing and incised outlines, of the Cabirium pottery. The leaves from which the vase, as it were, grows up, have already been included by Zahn in his characterization of the development of Hellenistic ornament. Everything speaks for an early date, including also (and this is our immediate concern) the shape, which has not yet the more slender form of the later period, but is related to the late Attic and the South Russian hydriae. The great breadth and the squat shape are seen also in a second Hadra vase which awakens especial interest on account of its decoration. It bears in very beautiful characters the words: ΔΩΡΗΤΗ ΓΥΝΑΙΚ. ΓΛΥΚΥΤΑΘΙ ΕΥΦΗΜΟC ΑΝΗΡ ΕΥΨΥΧΕΙ ΚΥΡΙΑ.<sup>2</sup> The present decoration exhibits the blue-red colors of the earlier Egyptian pottery on the neck and belly, and the main field has a green background on which are brown dolphins much more carefully drawn than those on the Pylon hydria. But under this remnants of ornamentation which differs in no way from that of the ordinary Hadra vases are preserved. These two especially fine pieces may suffice as examples of the earliest shapes. In their decoration they exhibit on the one hand a harking back to the Cabirium pottery, on the other affiliation with old Egyptian tradition.

A vase in New York (Fig. 7) recalls, by its rich ornamentation of vine and foliage, the Apulian manner of decoration. This vase also, on account of its shape and especially by reason

<sup>1</sup> *Vas. Inv.* 3767, from Alexandria; Froehner, *Coll. Branteghem*, 230. An illustration will be given by Sieglin-Schreiber, Vol. II.

<sup>2</sup> To be published in the second volume of the Sieglin-Schreiber work. The inscription, Sieglin-Schreiber, I, p. 209, note 54.



of its connection with what preceded it, belongs to a relatively early time.

Before proceeding to the question of the chronological order of the Hadra vases, we must call to mind a few further facts which are important in fixing the general date of the whole class; for it is only through such indications that we can finally decide which of the Ptolemies are to be considered in connection with our vases. Figure 8 reproduces a good specimen in the Metropolitan Museum, which is adorned



FIGURE 8.—HADRA VASE IN NEW YORK.



FIGURE 7.—HADRA VASE IN NEW YORK.

with columns between which wreaths are hung up. It is perfectly evident that this decoration is derived from the customary adornment of sarcophagi, and such a prototype is actually preserved in the sarcophagus from Kertch which Watzinger (*l.c.* p. 89) is inclined to date "as early as possible." The wreaths suggest the ornaments of the dead, in the same spirit in which whole garlands were painted or wreaths in stucco were hung upon the vases.<sup>1</sup>

The vase reproduced in Figure 9 is also interesting. The perspective meander occurs also, *e.g.* on Apulian sepulchral vases, on the plate of Plator found at Teano, and, as Zahn informs me, on a polychrome flask in the Berlin museum.<sup>2</sup> All these

<sup>1</sup> Cf. Watzinger, *Holzarkophage*, p. 19; Pagenstecher, *Celen. Reliefkeramik*, p. 20.

<sup>2</sup> Berlin, Furtwängler, 4088; the plate of Plator, *Celen. Reliefkeramik*, p. 120, Fig. 50.

parallels are certainly not to be brought down very far into the third century. In spite of the rather decadent shape of this vase, which it has in common with two very similarly decorated vases in Berlin and in the former Vogell collection,<sup>1</sup> we must not imagine that it belongs to a late date; this is shown by the polychrome dish in the Louvre,<sup>2</sup> which must belong to the beginning of the third century B.C. In any event, we cannot come down later than the middle of the cen-



FIGURE 9. —HADRA VASE.



FIGURE 10. —HYDRIA IN NEW YORK.

tury with these hydriae. The very late form of bucranium employed here is first seen on vases of lower Italy and the gateway of Ptolemy Philadelphus at Samothrace. Here also the fillets hang down from the horns.<sup>3</sup> Finally, a fine, slender hydria in New York (Fig. 10) must belong to the same time. The leaves in relief recall an often-mentioned, but still unpub-

<sup>1</sup> Siéglin-Schreiber, Vol. II, and *Sammlung Vogell*, pl. V, 12.

<sup>2</sup> *Calen. Reliefkeramik*, pl. I, pp. 7 f.

<sup>3</sup> Altmann, *Architektur und Ornamentik der Sarkophage*, pp. 62 f. Cf. Springer-Michaelis, *Handbuch d. Kunstgesch.* I<sup>9</sup>, Fig. 575, and *Monum. d. I.* VI, 37.

lished hydria in Munich which exhibits opaque painting on a black ground. I have elsewhere brought the mask on the handle of this vase into close connection with the above-mentioned dish from Crete, now in Paris.

A few further documents may be cited. With the vase-decoration reproduced by Sieglin-Schreiber, I, p. 186, Fig. 118, compare the sarcophagus No. 9 in Watzinger's *Holzarkophage*, in which papyri of the third century B.C. were preserved. In connection with the frequently occurring Ionic columns, I may refer again to a Gnathia cantharus in Naples<sup>1</sup> which I have already mentioned, as well as to Gargiulo, *Collection des différentes formes des vases italo-grecs*, ed. I, Naples, 1822, pl. III, 36. On the vase in Munich with the representation of the Lower World, and often elsewhere, a hanging wheel, drawn in perspective, is seen, and this recurs on our Hadra vase.

It may be remarked further that a hydria in the museum at Alexandria with ordinary foliage-ornament has the white coating of those Hellenistic festival jugs which are dated in the middle of the third century B.C. by means of coins.<sup>2</sup>

We know little as yet about the conditions under which the vases were discovered. As has been said above, this pottery is not yet present at Abusir, yet it is found at Alexandria together with those black panel-hydriae which are to be dated in the first half of the third century B.C.<sup>3</sup>

Let us summarize briefly the results of our investigation: In pursuance of a technique practised in several places, the chief representative of which is the Cabirium pottery, a class of hydriae was manufactured at Alexandria from the end of the fourth into the second half of the third century B.C., the shape of which was at first modelled upon previous forms, but then in course of time became more slender, while the orna-

<sup>1</sup> *Arch. Anz.* 1909, p. 6, No. 35, and pp. 16 f. A Hadra vase in Alexandria has a swan and wreaths in Ionic architecture.

<sup>2</sup> The literature, *Arch. Anz.* 1909, p. 16. A jug from Kertch (*Arch. Anz.* 1907, pp. 137 f.) is interesting on account of its painting, on the style of which cf. a Hadra vase in New York with animals in outline drawing on the neck.

<sup>3</sup> Breccia, *Bull. de la soc. archéol. d'Alexandrie*, IX, 1907, pp. 27 f. On the black vases, Furtwängler, *Sammlung Saburoff*, LXXXIV; Calen, *Reliefkeramik*, p. 10 and *passim*. Sieglin-Schreiber, I, p. 192, Fig. 131. Conditions of discovery, *ibid.* p. 193 and p. 209, note 56.

mentation, which at first adopted especially Boeotian, Cypriote, and Apulian motives in their integrity and without mixing them, afterwards combined the various elements of decoration in a senseless way. The pan from Egyed belongs also to the middle of the third century.

If we now at last arrange in accordance with these results the vases with inscriptions giving dates, and make use of the indications afforded by the numbers of the years, we arrive at the time of the second and third Ptolemies as the period of our hydriae, the dates in larger numbers belonging to the time of Philadelphus, those in smaller numbers to that of his successor, Euergetes, so that we obtain an unbroken succession embracing the years 271 to 239 B.C.

I give here in this order the list of dated vase inscriptions known to me. For information concerning the examples in New York and Athens I am indebted to Miss Gisela M. A. Richter and Dr. Müller respectively.<sup>1</sup>

1. Θαρσυφας θεωρος Κρης Απολλωνιος δια Σαραπιωνος Λιδ' Απε-  
(λλαιου) . . .

Merriam 7. Year, 271. PLATE IX.

2. ιη' Περιτιον . . . . . Ι (?) (δια) Σαραπιωνος . . . . . ρυ . . . . . Μενωνος  
Κυρηνιο(ν) . . . οβατης.

Athens. Year, 267. PLATE IX.

3. ιη' Υπερβε(ρεταιον) . . . δια(α C)α(ραπιωνος . . . . . λτων(?)  
Αρκαδο(ς) . . . . . ει . . . . . πρεσβε(ντου).

Athens. Year, 267. PLATE IX.

4. Δια Σαραπιωνος Λκ' Ηγησιον του Αγλωφανους.

Merriam 8. Year, 265. PLATE IX.

5. Ετους ενος και εικοστου μηνος Λωιον δια Σαραπιωνος Ιερωνιδης  
Λαμπωνος Φωκαιενς αρχιθεωρος.

Merriam 9. Year, 264. PLATE X.

6. Λκε' . . . . . (μ)ηνος . . . . . μαρχος φ . . . .  
ορ. υνσ . . . . .

Merriam 15. Year, 260.

<sup>1</sup> Merriam, the fundamental article, *A.J.A.* I, 1885; Athens: In the National Museum, unpublished; Breccia, *Bull. de la soc. archéol. d'Alexandrie*, IX, 1907; Botti, *Catalogue du Musée gréco-romain*, 1901; Watzinger, *Arch. Anz.* 1902, pp. 158 ff.; Néroutsos, *L'ancienne Alexandrie*.

7. Αγωνίς Λκε' Γορπιεον.  
Breccia, *Bull.* 1907, p. 28. Year, 260.
8. Λς' λ' μηνος Δαισιον εννιτη Ατταλος Ακαρναν με(λ)λακ(ιον).  
Botti 1778. Year, 249.
9. Λβ' μηνος Πανδημου δια Θεοδοτου Ανδρομης Επιγενους Φαλασαριος  
Κρης.  
Merriam 1. Year, 246. PLATE X.
10. Λγ' Διου (ι)ε δια Θεοδοτου αγοραστου Θεωνδου Σαμοθραικος.  
Merriam 2. Year, 245. PLATE X.
11. Λδ' Ξανδικου ιη Αλεξικρατου . . . ρο(?) Ναυκρατιδου απαδας  
Κτηρων(ο)ς.  
Watzinger 2. Year, 244.
12. Λδ' Λωιου κθ επνοειση Δευτεροιοις Δαμωνος του Ερατωνιδου Αστυ-  
παλαιως.  
Athens. Year, 244. PLATE XII.
13. Δια Φιλωνος ετους ε' Ξανδικου ε Μενεκλεους Κρητος ηγεμονος.  
Botti 1780. Year, 243.
14. Λς' Παναμου κε' δια Θεοδοτου αγοραστου Αναξιλαου του Αριστειος  
Αχαιου αρχιθεωρον Δυμναιων.  
Merriam 3. Year, 242. PLATE XI.
15. Λς' Παχων κζ' Αρπαλου του Αρσαμον.  
Merriam 18. Year, 242. PLATE XI.
16. [ ? Νικια(δου) ] δια Φιλωνος ετους ζ Δυστρον ι' (Α)ριστοκλεους  
Αγο . . . . .  
Botti 1784. Year, 241.
17. Botti 1782: "Urne cinéraire d'un mercenaire de la Grèce,  
mort en l'an 214 (i.e. 241 B.C.), avant notre ère."
18. Δια Φιλωνος ετους η' Ανδωναιου δ . . . . ονοπ . . . .  
Néroutzos 13. Year, 240.
19. Δια Φιλωνος ετους η' Ξανδικου κε' Φιλωτου ιπαρχου των Διανταν-  
δρου του Παννησιδημου σχ (φ ?).  
Watzinger 1. Year, 240.
20. Δια Φιλωνος ετους η' Διου ιγ' Θαλητος Κυζικηνου πρεσβευτου.  
Botti 1786. Year, 240.
21. Λθ' Μεχειρ . . . Δαμ(ιαστου) Κ(λ)εαρχου (θεω)ρος Βοι(ωτιος δια  
Θε)οδοτου αγοραστ(ου).  
Merriam 4. Year, 239. PLATE XII.

22. Λθ' Ὑπερβερεταιον λ' Φαρμουθι ζ' Τιμασίθεον του Διονυσίου Ροδίου  
πρεσβευτον δια Θεοδοτον αγοραστον.

Merriam 5. Year, 239. PLATE XII.

23. Λθ' Ὑπαιων Κλεωνος Δελφος θεωρος τα Ὡστηρια επαγγελων δια Θεοδο-  
τον αγοραστον.

Merriam 6. Year, 239. PLATE XII.

For the sake of convenience I have made the above list of the inscriptions alone. The same order is adopted in the following brief description of the vases themselves, with a discussion of their inscriptions. The descriptions are based for Athens and New York on photographs, for Cairo on Watzinger's statements, and for Alexandria, unless otherwise stated, on my notes.

1. New York. Tharsyphos, a Cretan *theoros*. The burial was in charge of Sarapion. He held until the year 265 the office of depositing the ash-urns or, more probably, of keeping accounts of the acceptance and performance of offerings to the dead; for his successor Theodotos designates himself by his official title *agorastes*<sup>1</sup> (21-23), which is probably identical with the title *agoranomos*, which came into use in the time of Philopator, and that is equivalent to *notary*.<sup>2</sup> He therefore probably drew up the document concerning the agreements entered into between the *choachytæ* and the heirs of the deceased, such as have been preserved to us in the original.

The man whose ashes were here interred was a Cretan and had come to Alexandria as a *theoros*.<sup>3</sup> On the *theoroi* I can now refer to the investigation by Boesch. He assigned the vases to a late date on the ground of the identification of the Egyptian with the Macedonian calendar. This point will be discussed in connection with the last two inscriptions.<sup>4</sup>

The shape of the vase is unique in our series of hydriae. The

<sup>1</sup> Merriam explained the title as "an official of the palace." P. Meyer, *Heerenveen der Ptolemaeer*, p. 14, on Néroutos No. 21, makes everything refer to military affairs.

<sup>2</sup> Otto, *Priester und Tempel im hellenistischen Aegypten*, II, pp. 297<sup>a</sup>, 349. Oehler, in Pauly-Wissowa, s. v. *Agoranomos*, col. 885.

<sup>3</sup> A *theoros* seems to be mentioned also on a Hadra vase of the Römisch-Germanisches Centralmuseum in Mainz, for the knowledge of which I am indebted to Dr. Behn. I am kindly informed that the inscription reads: *Ηροδοτος . . . . . (θε)ωρος Αντιγυ . . . . . ρος Γεμεσιω Ηροφι*.

<sup>4</sup> *Θεωρός*, pp. 133 ff.

form of neck and belly recalls most nearly the elegant little vase 15 of the year 242, but the foot is quite wretched. A similar shape is, for instance, that of the vase from the necropolis of Marion in Cyprus, the ornamentation of which might bring us into the period of our hydria.<sup>1</sup> Here the decoration is limited to a frieze of lotus buds and indistinct motives on the neck. Lotus bands occur also on a very fine pyxis in the Heidelberg collection, which is far better in technique than the other products of the later black-figured vase-painting, and also on the small hydria in the Würzburg collection already mentioned, which belongs among the successors of the Cabirium pottery. So shape and decoration are not opposed to the date 271 B.C., whereas they would not be so easily explained at the end of our series.

2. Athens. The man whose urn we have before us came from Cyrene, and the burial was again in charge of Sarapion. The inscription is incompletely preserved. Edge of mouth and handle striped. Neck: laurel branch, under it a band with tassels. Belly: sprays of ivy in the Cabirium manner, framed at the sides by network, above by short, vertical lines, the rudiments of an astragal. The form of the vase is still squat.

3. Athens. Sarapion is mentioned again. Here the office of the deceased is also mentioned. He was *πρεσβευτής*, that is, he was sent as delegate to the festival from Arcadia to Egypt. Edge of mouth, handle, and neck as in No. 2. The shoulder, too, still has foliage ornament. On the belly less restrained sprays of ivy, which occupy only the upper half of the available space and are marked off below by a band with tassels.

4. New York. Néroutsos read *Απολλωνιατου* instead of *Αγλωφανους*. P. Meyer (*Heerwesen der Ptolemaeer*, p. 13<sup>48</sup>) also assumes the reckoning by the years of the reign of Philadelphus, but he goes too far when he simply and unhesitatingly explains all those buried here as mercenaries and makes Philon, who is mentioned on some vases as having charge of the burial, the commander of the regiment. How does this colonel come to be burying a *πρεσβευτής* (No. 20)? The ornamentation corresponds completely to that of the preceding hydria, except that a simple line forms the border below the sprays of ivy.

<sup>1</sup> Herrmann, *l.c.* p. 37, Fig. 23.



5. New York. Néroutsos 40. The inscription is very carefully written and exceptionally detailed. The number of the year is written out, which is nowhere else the case. The reason for this may be the exalted position of the deceased *architheoros*. P. Meyer (*l.c.* p. 9<sup>30</sup>) reckoned properly here also by the years of Philadelphus, following Dittenberger, who gives "mense Julio anni 264 a. Chr. n." as the date of the burial (*Syll. inscr. orient. graeci*, I, 37).

The ornamentation as on No. 2, only very much more careful; the astragal is clearly recognizable. There are added a wave pattern ("laufender Hund") on the shoulder and spirals over the handle. The vase itself is very squat, whereas the next following is very much more slender. Between them is a gap not yet filled, of eighteen years. The necropolis of this time does not yet seem to have been found; but it would hardly offer much that is new, for we have a hydria of the year 244 with the same ornamentation—though, to be sure, much more confused—as that of the year 271. But first a vase of uncertain date is to be mentioned.

6. New York. The letters of the number of the year seem to be restored by Merriam. I am not acquainted with the ornamentation.

7. Alexandria. The form of the name of the month is usually Γορπιαῖος; the spelling corresponds to the pronunciation, as, indeed, Greek was generally badly spelled.<sup>1</sup> "La paleografia certo ci richiama a un periodo non molto inoltrato dell'età tolemaica, fors' anco del 3° secolo av. Cristo . . . con zone di decorazioni a elementi floreali e lineari, in rosso sporco" (Breccia). The vase was found with the splendid black statuette-vase published on p. 27 of Breccia's report—a very important chronological indication and a proof that Philadelphus is the only king by whose reign these twenty-five years can be reckoned.

8. Alexandria. Néroutsos (15) dates the inscription in the year 146 and translates, restoring the last letters as μελλάκιον, "Attalos Acarnanien, cadet." He is followed by P. Meyer (*l.c.* p. 5<sup>7</sup>), who takes μελλάκιον as βασιλικὸς παῖς.

Ornamentation not very fine. Edge of mouth, handle, and

<sup>1</sup> Cf. Calen. *Reliefkeramik*, p. 168<sup>8</sup>.



neck as usual. On the belly, in the customary frame, the same branches as on the neck.

9. New York. Néroutsos 32. Here Theodotos is mentioned as *ἀγοραστής* for the first time. Cf. P. Meyer, *l.c.* p. 11<sup>37</sup>.

Edge of mouth, handle, and neck as usual. On the shoulder a branch of laurel; on the belly, below the customary sprays of ivy and in the usual frame, slender vine ornament, such as is found on some sarcophagi in Alexandrian adaptation of Apulian motives. Megarian bowls also show the same kind of ornamentation.<sup>1</sup> Theodotos continues as *agorastes* until the year 239; from 243 to 240 Philon is associated with him.

10. New York. Néroutsos 34. Wilhelm (*Cl. R.* XIII, 1899, pp. 78 f.) brought our Theondas into connection with a Theondas mentioned by Livy (XLV, 5) in the year 118. If the two men of the same name are to be connected, they might rather be regarded as grandfather and grandson.

The ornamentation exhibits not a little relation to the pottery of the western slope.<sup>2</sup> Edge of mouth, handle, neck, and framing of the field of decoration, as usual. In the field, net pattern and band of waving lines, with dots below. On the shoulder, band with tassels and reversed egg-and-dart. With this and the preceding vase that unattractive confusion begins which I have mentioned above in speaking of the pan from Egyed.

11. Cairo. Néroutsos 35. In the word *Ναυκρατίδου*, the δ is a mistake for τ. The last letters are obscure. Watzinger suggests a statement of costs. "Handle and horizontal handles with transverse lines. Neck: band of laurel with fruit. Belly: band of laurel, under it, 'Spritzstreifen' and to right and left net pattern. Under the lower handles a 'Spritzstreifen' going around the vase, and two lines."

12. Athens. Deuterioios, son of Damon, son of Eratonides, from the island of Astypalaea in the Cyclades. Probably *επνοεῖση* is a mistake for (*ἐξ*)*επνοήσε*. The decoration is very similar to that of No. 2, only much more confused. On the shoulder a wreath of leaves.

13. Alexandria. Néroutsos 12. Referred by P. Meyer (*l.c.* p. 13<sup>46</sup>) to the reign of Philopator. Philon is mentioned

<sup>1</sup> Zahn, *Priene*, p. 403<sup>27</sup>. An exactly corresponding example is in Alexandria.

<sup>2</sup> Watzinger, *Ath. Mitt.* *l.c.* p. 85.

as ἀγοραστής for the first time, for he must hold the same office as Theodotos and cannot be leader of the Neocretans, as Watzinger and P. Meyer, following Néroutsos and Botti, consider him.<sup>1</sup> This Philon happens to be mentioned by Polybius (V, 65) as leader of a troop of horse in the battle of Raphia. That the fifth year of Philopator's reign coincides with the date of this battle is an accident of the same kind as the coincidence of the first celebration of the Soteria with the date of the urn No. 23. That Philon buried the Cretan officer Menekles is as much a matter of chance as that he buried the hipparch Philotas (No. 19) and the Cyrenaean envoy Thales. It furnishes no information as to the date.

Neck: loose leaves; on the shoulder, rosettes; on the belly, alternately forms like reeds and palmettes. This reed form appears frequently on the deep, hemispherical faience bowls of the third century.<sup>2</sup> It is a simplification of those rich plant forms which are seen between the figures on the Athenian plate with reliefs published by me,<sup>3</sup> and is found on our Hadra vase No. 16, in the museum at Alexandria, in combination with an ornamentation of vines which cannot be separated from that of the pediment of the siren sarcophagus from Memphis, now in Cairo;<sup>4</sup> it belongs therefore to the first part of the time of the Ptolemies. Our specimen cannot then have been made as late as 217 B.C., an assumption for which no real reason can be found.

14. New York. Again, as in the case of No. 5, an *architheoros*: Anaxilaos, son of the Achaean Aristeus, from Dyme. Edge of mouth, neck, and handle, as usual. The rest of the decoration corresponds entirely to that of No. 9, which is four years earlier. On the shoulder is a frieze of arches.

15. New York: A Persian. The Egyptian name of the month is employed instead of the Macedonian. Néroutsos reckoned correctly by Ptolemy III (No. 38), P. Meyer (*l.c.* p. 13<sup>46</sup>) by Philadelphus. The vase is advantageously distinguished from the others by its elegant shape and attractive

<sup>1</sup> *Arch. Anz.* 1902, p. 158, and *Heerwesen der Ptolemaeer*, p. 960.

<sup>2</sup> In the museum at Alexandria. Examples of the class: Wallis, *Egyptian Ceramic Art*, I, pp. 83, 178; F. von Bissing, *Fayencegefässe*, 18030 ff.; cf. *Arch. Anz.* 1909, p. 17, and *Calen. Reliefkeramik*, p. 7.

<sup>3</sup> *Calen. Reliefkeramik*, p. 21, Fig. 4.

<sup>4</sup> Watzinger, *Holzarkophage*, pp. 33 ff.

decoration. On the front are two dolphins, one at each side of a vine, at the back hanging garlands fastened together; instead of the net pattern an elegant serpentine line; round the shoulder a tassel ornament and a continuous spiral; round the neck a simple twig of leaves. Dolphins are frequent on Hadra vases<sup>1</sup> and also well known on Megarian bowls. For the garlands, compare the sarcophagus from Magdola which belongs, according to the papyri, to the third century (Watzinger, *l.c.* p. 34). The rosettes over the garlands also recur here, and the motive of the long sides—ox heads with branches—is employed also on Hadra vases.<sup>2</sup>

16. Alexandria. Probably to be restored *Αγορησεως* (Agoresus in Caria). *Αγοραστης* is impossible, since Philon held this office. Besides, this is the place for the reference to the place of origin. The ornamentation was mentioned under No. 13; an approximate idea of it is given by the publication of a similar example in Sieglin-Schreiber, *Die Nekropole von Kôm-esch-Schukâfa*, p. 160, Fig. 96a, from Cyprus. Neck, etc., decorated as usual.

17. Alexandria. No details are known to me.

18. Alexandria. Néroutsos 13. Referred to Philopator by M. Mayer (*l.c.* p. 13<sup>45</sup>). I have no knowledge of the ornaments.

19. Cairo. Néroutsos 14, referred to Philopator. Again an officer, buried by Philon, cf. No. 13.

Neck: laurel band with blossom in the middle. Shoulder: "Spritzstreifen." Belly: at the back, under the vertical handle, a palmette ending at right and left in sprays of vine, framed in network. In front three palmettes side by side, below them a black stripe running round the vase (Watzinger).

20. Alexandria. An envoy from Cyzicus. On the neck the usual wreath; on the belly sprays of ivy.

21. New York. A Boeotian *theoros*. Theodotos, whom P. Meyer (*l.c.* p. 14) regarded also on occasion as a commander (on Néroutsos 21), again had charge of the burial. As on No. 15, the Egyptian name of the month is given.

<sup>1</sup> Cf. also the pottery of the western slope published by Watzinger, *l.c.*, and the Megarian bowls, e.g. that published by Zahn, *Jb. Arch. I. XXIII*, 1908, p. 61. The fragment of a Megarian bowl from Lesbos, black below and brown above, in Würzburg, has dolphins at the sides of a Corinthian column.

<sup>2</sup> Sieglin-Schreiber, I, p. 186, Fig. 118.

The decoration approaches very near to that of No. 14; the difference in date is only three years. On the shoulder a double frieze of arches; the somewhat more simply drawn sprays of ivy are here combined with the ornament of the wave pattern ("laufender Hund"); in place of network are serpentine lines, as on No. 15.

22, 23. The last two inscriptions require more detailed discussion.

Much has been written about the Sotion inscription since its first publication by Merriam. He connected it with the first proclamation of the Soteria, which he reckoned by the reign of Philadelphus, so that he reached the date 277-276 B.C. Dittenberger and Wilcken accepted his arguments, Néroutsos referred the inscription to the reign of Euergetes, and recently Boesch has chosen Philopator and dated the inscription in the year 213 B.C.<sup>1</sup> He is, however, not unaware that this involves a tearing asunder of our very closely connected series of vases, for Philopator reigned only seventeen years, while the inscriptions mention the twentieth and twenty-first years. The Sotion vase stands in very close connection with those that precede, not only on account of the name of Theodotos, but also by reason of the decoration, which points, as we have seen repeatedly, to the middle of the third century. All the elements are here grouped together: the familiar sprays of ivy, the network, the wavy band. About the neck and on the shoulder are twigs.

The other vase has been discussed still oftener, for on it the day of the month is given by the two calendars, Egyptian and Macedonian. The vase is dated by Merriam, Dittenberger, Blümner, Wilcken, and Strack in the year 277-276, by Néroutsos in 239, by Boesch in 213, by Preuner in 202-201, and by Beloch in 172; we have thus the choice of five Ptolemies and a period of more than a century.

The two vases belong together. To be sure, the ornament of the calendar vase is unusual,<sup>2</sup> but shape and decoration do not

<sup>1</sup> For references, see p. 388, note 1.

<sup>2</sup> It appears again in combination with wave pattern and sprays of ivy on No. 2559 of the National Museum at Athens. The palmettes projecting horizontally, with their several parts separated, recall like motives on Gnathia vases, e.g. Rayet-Collignon, *Hist. de la Céramique grecque*, p. 329, Fig 123, *Arch. Anz.* 1900, No. 35 (Figs. 1 and pl.); from Alexandria, Sieglin-Schreiber, I, pl. 66, 1.

differ from the others, and if we assume a different Ptolemy for each vase, the result is a purely arbitrary arrangement. The frequent recurrence of the names of Sarapion and Theodotos alone forbids us to separate the vases, which are closely bound together by uniform technique and ornament.

Weighty arguments have been adduced against dating the Sotion vase in the year 277-276. Against the year 239, which would best suit our order of development, the assumption that the Soteria were a penteteric festival and the year would not fit has told heretofore. But the Soteria were celebrated every third year,<sup>1</sup> so that nothing stands in the way of the year 239, and we know now also that the festival was proclaimed not once only, but periodically.<sup>2</sup> For all the reasons which I have tried to develop and express in this article, I must hold to the year 239 for the calendar vase also.

The chronological arrangement of our vases is not arbitrary. In the first place we have recognized with certainty that the series is uninterrupted, that its beginning and its end cannot be separated by more than a century. As the development now appears to us, it is bounded by the years 271 and 239 B.C. As a check on my results I asked Dr. Zahn without knowledge of the inscriptions to arrange the vases in accordance with his opinion concerning the development of the shape and the ornaments, and to my great pleasure I am able to state that I had to make only unimportant transpositions in order to bring my arrangement into agreement with his. We may accordingly reckon the vases with large numbers for the years by the reign of Ptolemy II (the decoration consists essentially of the simple sprays of ivy adopted from the Cabirium pottery), while the vases with the names of Theodotos and Philon and the smaller numbers for the years must belong to the time of Euergetes. The beginning of the confusion in the feeling for ornamental rhythm coincides with this time. I have more than once called attention to the pan from Egyed.

Nor is it permissible to descend with this whole class to the time of the next Ptolemies. We have seen that our hydriae are developed from styles of the fourth century, that they cannot, with reference to the circumstances of discovery, be brought

<sup>1</sup> Beloch, *Griech. Gesch.* III<sup>2</sup>, p. 415.

<sup>2</sup> Boesch, *Gewspbr.*, pp. 100 ff.

down much later than the middle of the third century,—the vases now in New York were found with coins of Philadelphus,—finally, all the parallel monuments, their decoration and their shape, point to the same time.

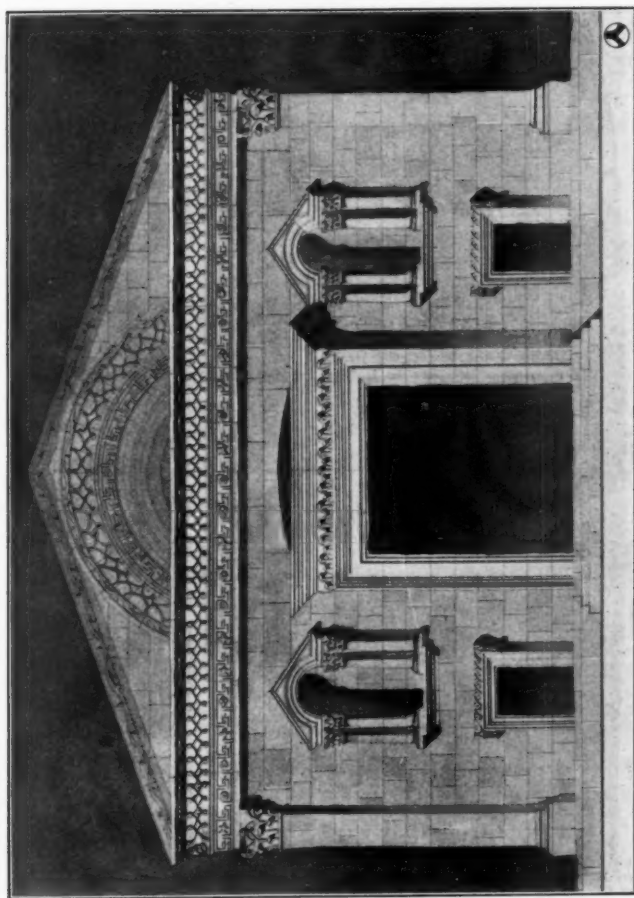
We have found that the time of the manufacture of our vases was the second and third quarters of the third century B.C. An exhaustive investigation of figured decoration also, which our vases lack almost entirely, would unfold many other interesting relations and add further confirmation to the dating we have established; but this we cannot undertake at present.

RUDOLF PAGENSTECHER.

HEIDELBERG.

CORRECTION. The inscription mentioned on page 408, note 3, is not, as there stated, on a Hadra vase, but on a fragment of a black-figured scyphus. — R. P.

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THE TYCHIAION AT IŞ-ŞANAMÊN — FRONT VIEW, RESTORED.



THE TYCHAION AT IŞ-ŞANAMÊN<sup>1</sup>

[PLATE XIII]

THIS building is at Iş-Şanamên, ancient Aere, in the northern part of the plain of the Haurân, and has been frequently mentioned by travellers. It was a temple sacred to Tyche, the

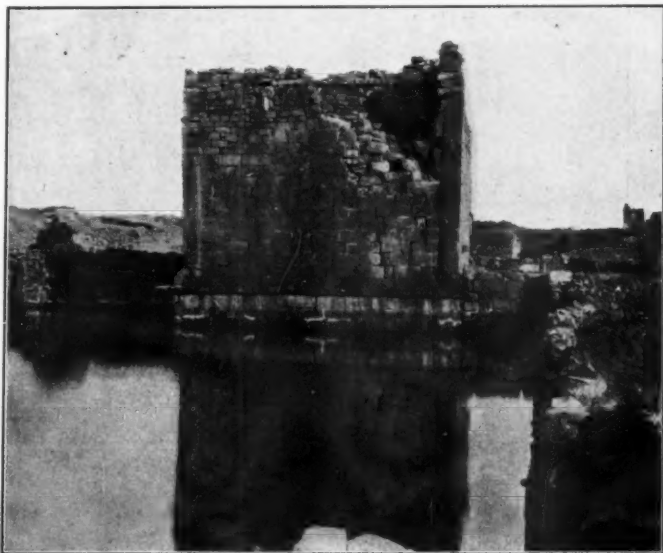


FIGURE 1.—THE TYCHAION AT IŞ-ŞANAMÊN.

goddess of fortune, a Tychaion, built in the twelfth year of the Emperor Commodus (192 A.D.), as we learn from a Greek

<sup>1</sup> Through the kindness of Professor Howard Crosby Butler, who has loaned me his notes and photographs taken on the American Archaeological Expedition to Syria, I have been able to make the restoration of the temple here presented.

inscription over the doorway.<sup>1</sup> The structure is in a fair state of preservation, having been used as a mosque until comparatively recent times. The front wall has been partially rebuilt and the great lintel has been reset at a lower level, while the apse or tribune has been filled up with rough stone. It is from photographs of these parts and from measurements taken

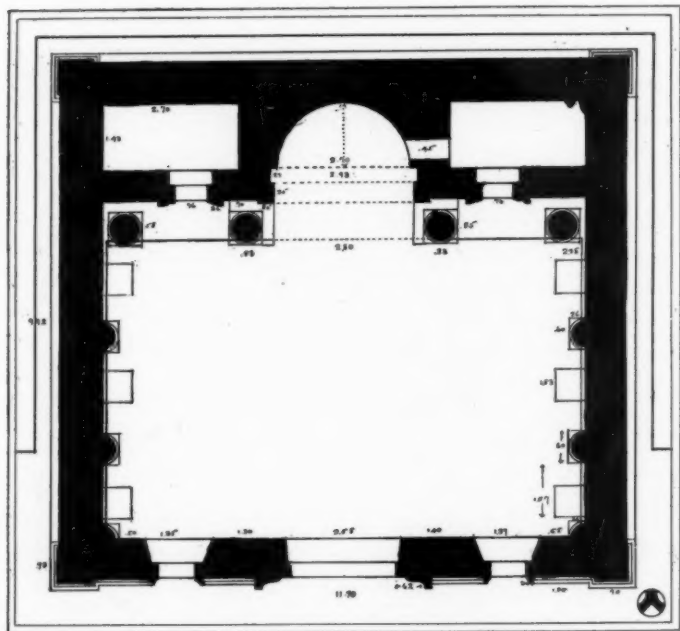


FIGURE 2. — PLAN OF TYCHAION.

on the spot that this restoration has been attempted. The location of the building is particularly interesting, as the temple is surrounded on three sides (Fig. 1) by the waters of a large rectangular birkeh or reservoir, which was inclosed by a colonnade.

In plan the building is nearly square (Fig. 2) and is entered from the north end, where there are three doorways, a large

<sup>1</sup> Waddington, *Inscriptions grecques et latines de la Syrie*, 2413 f.; *C.I.G.*, 4554.

portal between two smaller entrances. Opposite the entrance, that is at the south, is an apse or tribune with a small rectangular chamber on either side. The chambers are in two stories,

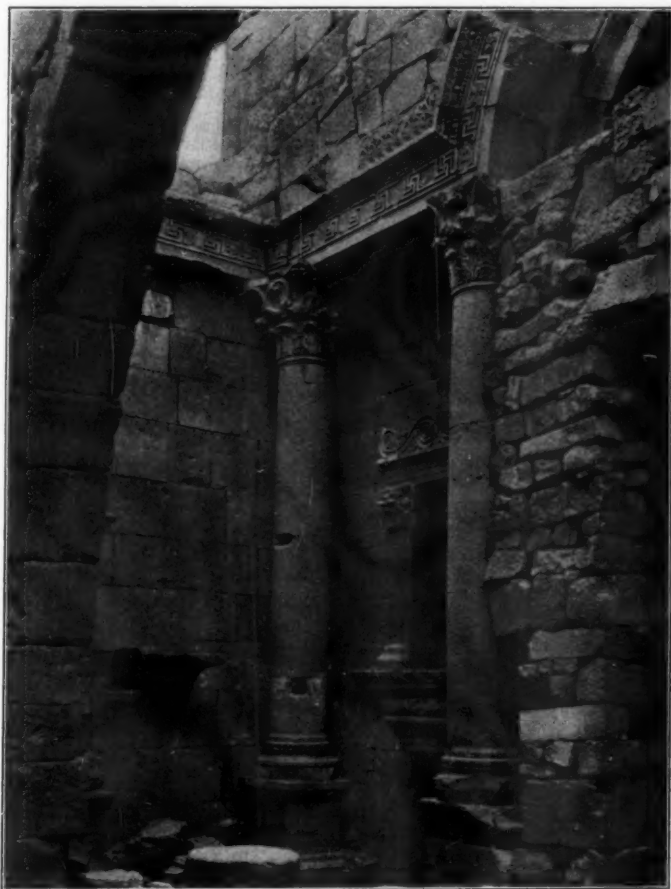


FIGURE 3. — INTERIOR OF TYCHAION.

both of which have doorways opening into the naos on either side of the apse. The floor of the apse is elevated above that of the main room, and a narrow doorway leads from the apse

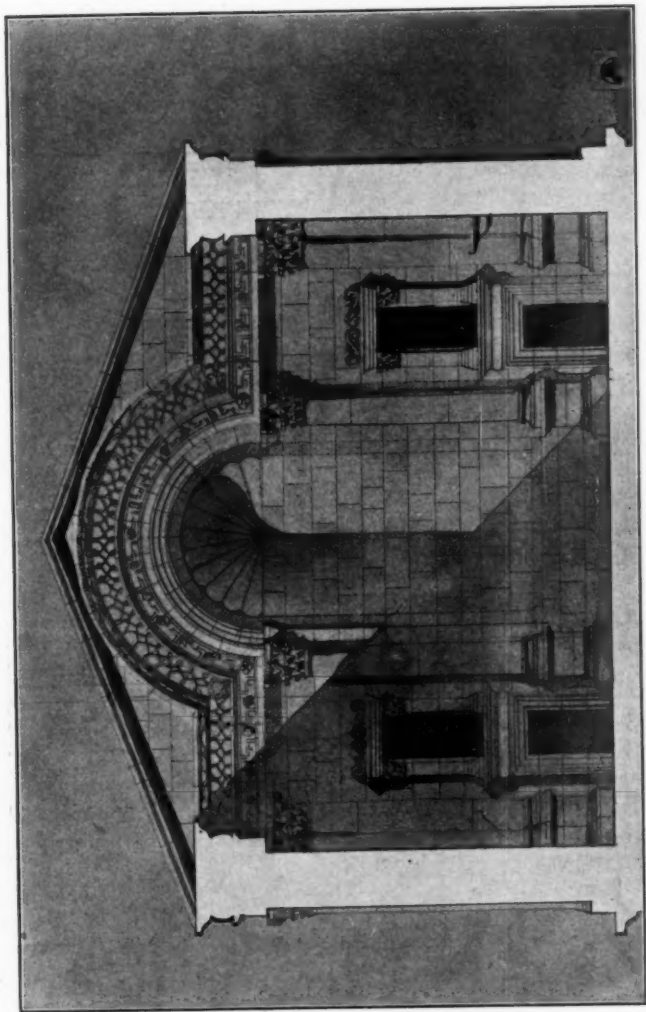


FIGURE 4. — CROSS-SECTION OF TYCHAION, RESTORED.

into the upper chamber on the west side. The apse is hidden from view on the exterior, being enclosed within the square of the temple plan; thus making the naos shorter from front to rear than from side to side.

Although comparatively plain on the exterior, the temple was wonderfully rich in interior decoration. An order of four Corinthian columns raised on pedestals stands free from the south wall (Figs. 3 and 4). The columns carry an entablature on either side above the openings of the side chambers, and support an arch, upon which the members of the entablature are carved, above the apse. Half columns, two on either side, are ranged along the side walls (Fig. 5) and quarter columns are placed in the northeast and northwest angles. These carry an entablature along the wall which reproduces the rich carving of that on the south wall. Brackets, for the support of statues, protrude from the wall between the half columns. There is no evidence to show that there were ever columns in the naos corresponding to the half columns on the side walls, and supporting arches in front of the apse and architraves on either side for the support of a stone roof. Moreover, if there had been some such arrangement of columns, there would probably have been in addition half columns on the north wall, corresponding to those on the south, to carry the arches and architrave across this face. Since, however, there are absolutely no signs of any such columns, it is probable that the naos had only this one interior order. In fact, the other arrangement would bring the arches so near together that the effect of the beautiful carving on them would have been lost. It is improbable that the building was roofed with wood, which at this period was becoming scarce in the Haurân,<sup>1</sup> and it is more than likely that the naos was left open to the sky, while a small roof was placed over the apse where the problem presented no difficulties (Fig. 6). Even if wooden girders had been used as the support of a roof, it is likely that the holes in which the ends of the beams were placed could still be seen. However, no such marks have been found, and this solution seems to be untenable. Although such

<sup>1</sup> De Vogüé, *La Syrie Centrale, Architecture civile et religieuse*, p. 6; Butler, *Architecture and Other Arts in Syria*, p. 11.

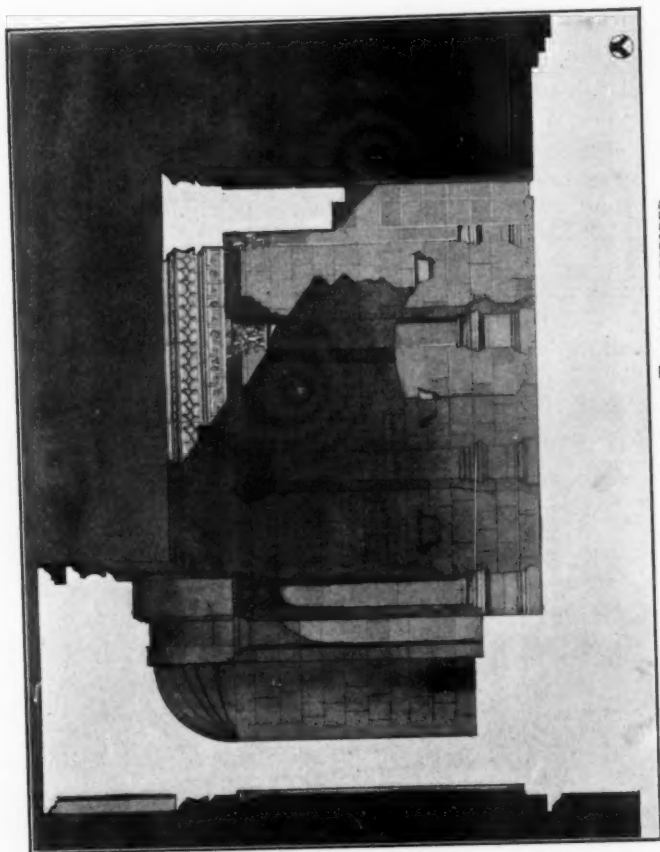


FIGURE 5. — CROSS-SECTION OF TYCHAION, RESTORED.

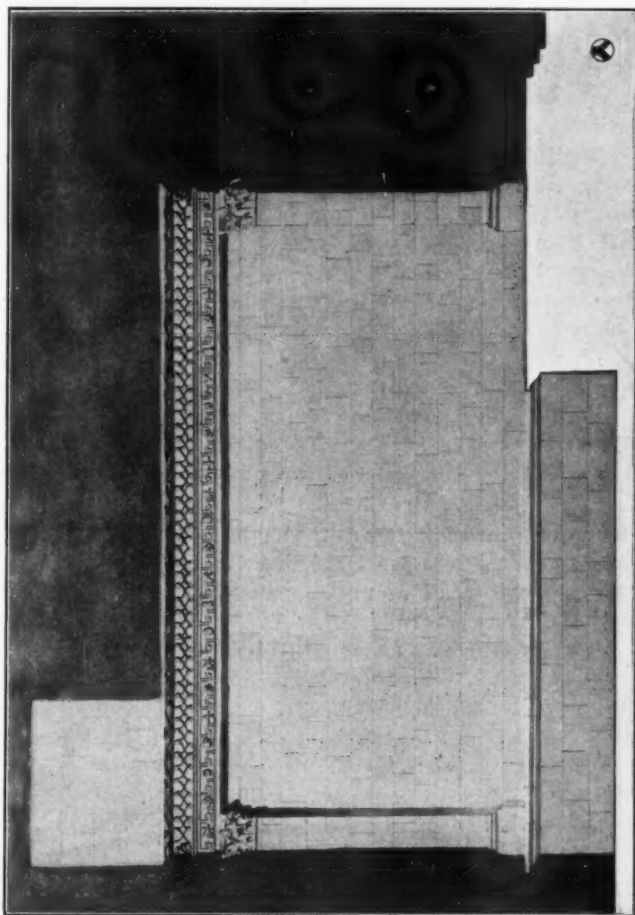


FIGURE 6. — SIDE VIEW OF TYCHAION, RESTORED.

a hypaethral temple is without precedent in Syria, it would seem to be the only solution admissible here, for all the other examples of temples of equal size have columns in the middle of the naos for the support of the roof. It is unlikely that the arches of the apse would have been left exposed to the action of the winds and the weather, when it was such a simple matter to place a roof over them, thus affording them protection and at the same time marking the temple conspicuously. The apse itself, which was practically a large niche, contained a statue which, according to an inscription high upon the curved wall, was gilded at the expense of one of the citizens of Aere.<sup>1</sup>

Very probably the building was regarded merely as a wall to surround and protect the statue of the divinity. The architectural effect is heightened by the colonnade, remains of which can be seen surrounding the birkeh. A base moulding, consisting of a fillet above a large cyma recta, runs partially around the building, which is raised high in the rear to elevate it from the waters of the reservoir (Figs. 7 and 1) and breaks away from the wall to extend around the birkeh at a little more than half the distance from the rear end. There are four Corinthian pilasters at the angles of the temple, which support an entablature exactly similar in design to that of the interior. The bases of the pilasters are raised on a high plinth above which there is practically an Attic base, a scotia between two torus mouldings. The capitals are of good design, although several refinements are lacking, owing doubtless to the difficulty of carving the hard basalt. The entablature consists of a double-stepped architrave, on the upper part of which is carved a meander with various designs in the spaces. Unfortunately some of the carvings, probably the heads of pagan deities, have been hacked off by Christian or Mohammedan iconoclasts. The cymatium of the architrave consists of a small band of bead and reel, above which is an ovolo moulding carved with an egg and dart design, and over this a cavetto with a running foliate pattern. The frieze is pulvinated and carved with a single guilloche motive with flowers at the corners of the building and at the springing of the arch as it curves over

<sup>1</sup> Waddington, *op. cit.* 2413 h; *C.I.G.* 4556.



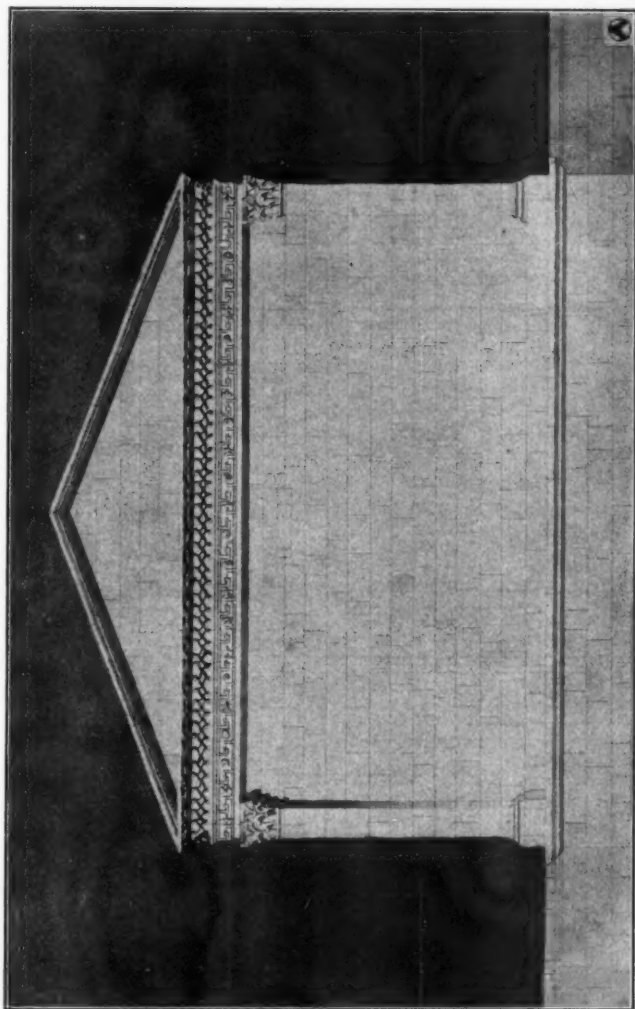


FIGURE 7.—REAR VIEW OF TYCHAION, RESTORED.

the apse. Above this the cornice is gone and the cyma recta and fillet are entirely conjectural, although there is evidence for them from ruins at other places in Syria, notably in the temples at 'Atil and Mushennef.<sup>1</sup> The foliate design on the cornice was commonly used, and it is improbable that this member would have been left plain, as the entablature is so

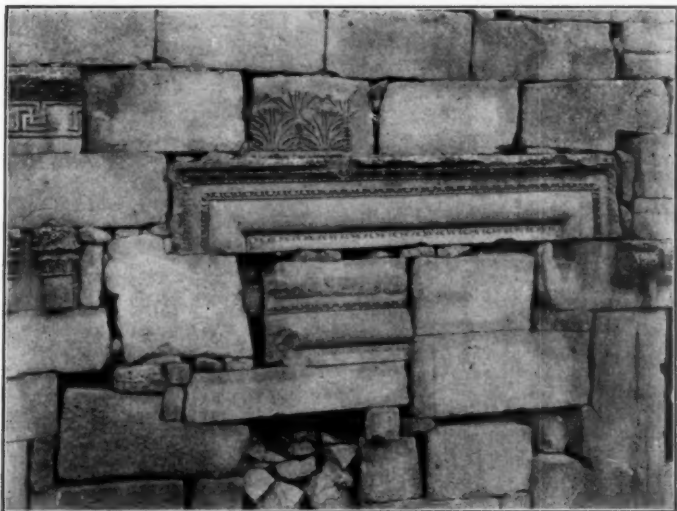


FIGURE 8.—DETAILS BUILT INTO WALL.

rich in decoration elsewhere. The gable roof at the south or apse end has also been assumed from these examples.

The main doorway (PLATE I) is of fine design, consisting of a flat moulding capped by an inverted egg and dart. This is surmounted by a small fillet, above which is a large pulvinated member which is covered by an inscription. Over this is another fillet, above which is a finely cut leaf and tongue, which in turn is surmounted by a plain band. Over this is a small bead and reel, with three beads touching one another, an ovolo carved with an egg and dart, this time in its normal position, and above this is a cavetto with a foliate design capped

<sup>1</sup> Butler, *op. cit.* pp. 345 and 349; Ward, *A.J.A.* XI, 1907, p. 4.

by a plain fillet. All these mouldings are returned at the sides of the doorway as supporting members for the lintel. The crowning members over the lintel have been assumed, but there is evidence for them. On the portal of the eastern basilica in the Serâyâ at Ẕanawât and also in the doorway of the so-called Philippeion at Shehbâ<sup>1</sup> such an arrangement can be

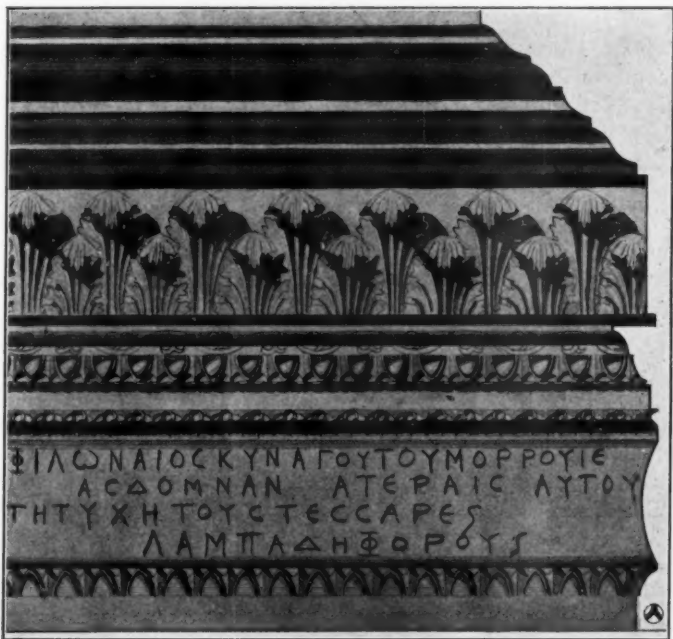


FIGURE 9.—MOULDINGS FROM A CROWNING MEMBER.

seen. Immediately above the lintel in its present position (Fig. 8) are the fragments of three acanthus leaves which very probably formed the lower moulding of some such crowning member. These mouldings are so interesting that I have made a drawing at a larger scale than was possible in the elevation (Fig. 9). The relieving arch over the doorway is such a common feature in Syrian architecture that it is safe to assume

<sup>1</sup> Butler, *op. cit.* pp. 360 and 381.

it here. On either side of the main portal are two smaller doorways which are hardly large enough to have served more than an ornamental purpose. The mouldings are plain, and at either side of the lintel are two consoles or parotids which have no other than a decorative function. Above these doorways so much of the north end has been rebuilt that it is impossible to know exactly what the ornament was. However, in the photograph (Fig. 8) the remains of two small coupled and engaged colonnettes can be seen which must have been the supporting members for an entablature over a small niche. The restoration of this niche has been based chiefly on that in the east façade of the basilica at Shaḡka.<sup>1</sup>

The columns of the interior, as has been stated, are raised on pedestals which consist of a base, a die, and a cap. The shafts of the columns are built up in drums of varying heights and show both entasis and diminution. The entablature is similar to that of the exterior, which has been described in detail. Between the columns at the south end and on either side of the apse are the entrances to the side chambers. The mouldings of the doorways are of simple design. Above them and resting upon them is a pulvinated member which is carved with a foliate pattern. This is crowned by a cavetto with fillets and a cyma recta. These mouldings act as the support for two small pilasters which flank the doorways of the upper chambers. The pilasters are well executed and carry a triple-banded architrave capped by a cornice moulding. Above this is a double scroll with flowers in the spaces.

The temple was built throughout of black basalt in blocks of various sizes and sometimes of different heights, but finely cut and laid dry. Although it has been somewhat destroyed by its later occupants, much of the original beauty and charm remain. It is perhaps worthy of note that in plan the general outlines strikingly resemble those of the great Christian basilicas which followed it in the West.

LOUIS CURTISS CUMMINGS.

PRINCETON UNIVERSITY,  
May, 1909.

<sup>1</sup> Butler, *op. cit.* p. 367; De Vogüé, *op. cit.* pl. 15.

A FRAGMENT OF A PAINTED PITHOS FROM  
CNOSSUS

SOUTH of the palace precinct at Cnossus there are several heaps of discarded potsherds which the English excavators generously put at the disposal of those interested. In cleaning and assorting some specimens which I recently procured in this way for the Archaeological Museum at Yale University,

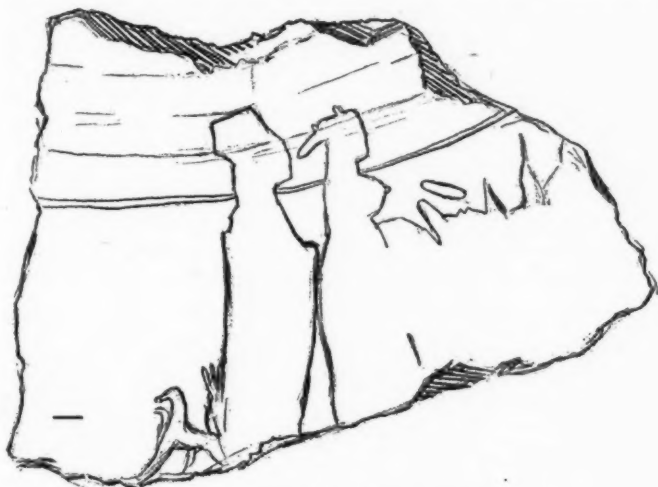


FIGURE 1.—FRAGMENT OF PITHOS FROM CNOSSUS.

I noticed that one of the fragments, which was handmade, was covered with stucco and still shows traces of painting. The clay is a dull red with a sprinkling of black specks. The fragment, which is 0.19 m. long, 0.12 m. high, and varying from 0.01 m. to 0.023 m. in thickness, still retains 0.01 m. of

the lip of the vase, otherwise it presents no smooth edge. A horizontal relief-band, 0.025 m. broad and projecting 0.005 m. at its highest point, encircled the vase 0.035 m. below the rim. Judging from the thickness and gradual curve of the fragment (see Fig. 2), the vase must have been a pithos.

From the accompanying outline sketch (Fig. 1), for which I am indebted to Mr. John D. Whiting, it is clear that two



FIGURE 2.—VERTICAL SECTION OF FRAGMENT.

female figures with their arms concealed in their long garments are walking to the right, approaching some plants. Their heads are painted on the relief-band, their feet are broken away. The first figure is 0.08 m., the second 0.09 m. high. They are roughly painted in silhouette without any details; not even the eyes are indicated. The slip is yellowish gray, the figures a dull brown and in some places black. The foremost figure represents the well-known Minoan type of goddess with exaggerated uncovered breasts, and wears a peculiar flat headdress which projects behind her head. An unknown object about the shape of a grain of wheat hovers in the air above the plants in front of her. The second goddess, who follows close behind the first, wears a high headdress similar to that of Eileithyia on the black-figured vase-paintings. She is accompanied by an animal, perhaps a lioness, to the left, lifting the right forepaw. There are no traces of other figures to the left, but let us hope that fragments of the same pithos may be found at Cnossus with figures to the right of the plants. Until then it will be difficult to attempt any explanation of the subject.

So far as I know, pre-Mycenaean pithoi with human figures painted on stucco have not been noticed by the excavators in Crete, but it is probable that on thorough examination other examples of this class of pottery will be brought to light.

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## THE SO-CALLED MOURNING ATHENA<sup>1</sup>

It may be permissible to add one more to the theories entertained about that beautiful relief in the Acropolis Museum at Athens, now widely known as the "Mourning Athena" (Fig. 1). In Volume VI of the *American Journal of Archaeology* Mr. Arthur Fairbanks published an excellent article on the subject, which serves as a natural point of departure for a new discussion.

Mr. Fairbanks proposes for this relief the assumption that the sculptor copied the figure of Athena from some famous statue in the round.<sup>2</sup> He assents to Graef's view<sup>3</sup> that the style is that of the Attic School of the early fifth century under strong Peloponnesian influence, and supposes the



FIGURE 1. — THE "MOURNING ATHENA."

<sup>1</sup> See *A.J.A.* VI, pp. 410 ff.: *Monuments Piot*, III, pp. 5 ff.; *Μνημεῖα τῆς Ἑλλάδος*, I, p. 1; *J.H.S.* X, p. 267; *Ath. Mitt.* XV, pp. 22 ff.

<sup>2</sup> He finds precedent in the application of a similar assumption to the Eleusinian Relief in the National Museum at Athens. See Roscher, *Lexikon*, II, 1349 ff.

<sup>3</sup> *Ath. Mitt.* XV, pp. 22 ff.



original to have been a statue of the type of the Vesta Giustiniani. The inclination of the head, he thinks, may have been original, or it may be part of the adaptation. To the "received opinion" that the pillar, toward which the goddess bends her head, represents an inscribed stele,<sup>1</sup> Mr. Fairbanks raises the objection that a pillar of this type is very rarely<sup>2</sup> used for inscriptions. Lechat's<sup>3</sup> theory that Athena is looking at a figure originally painted, not carved, on the top of the pillar, representing Erichthonius as a serpent issuing from a cista, Fairbanks finds weak, in that there is "no analogy for a column without some sort of capital on which the cista might rest." He follows Graef in believing that the bowed head denotes gracious goodwill rather than mourning. The new interpretation which he proposes is in his explanation of the pillar, which he takes to be the meta or goal-post, the symbol of the palaestra. This type of pillar on vases, he says, "ordinarily denotes the meta." He cites four instances<sup>4</sup> and adds "that the goddess of the Academy and of the Panathenaea should be thought of as presiding over the palaestra, is at Athens not at all unnatural." He then goes on to publish a lecythus with white slip, one of those found in Euboea, 1880-90, now in the National Museum at Athens, 1968 (960). The figure painted on this—an Athena, bare-headed, wearing the aegis, resting on her spear advanced in her left hand, and holding herself in a pose very like that of the goddess in our relief—may give some slight support to the theory which he states in his first paragraph, that the relief is an adaptation from a statue in the round.<sup>5</sup> This series of vases may be dated somewhere near the middle of the fifth

<sup>1</sup> Inscribed with names of dead Athenians, over whom Athena is mourning, *J.H.S.* X, 267; with Athenian treasury accounts, in which the patron divinity feels interest, *Ath. Mitt.* XV, pp. 24 ff.

<sup>2</sup> Graef cites only one instance.

<sup>3</sup> *Monuments Piot*, III, pp. 5 ff.

<sup>4</sup> *Munich Cat.* Jahn, 199; *Bish. Mus. Cat.* III, E. 389, cf. E. 631; Gerhard, *Aus. Vas.* 131; Roulez, *Vases peints de Leyde*, pl. XVII, 2.

<sup>5</sup> Mr. Fairbanks argues mainly from inconsistencies in treatment in the relief, following the principles applied to the Eleusinian Relief in the National Museum at Athens. The evidence furnished by this vase belongs to such a train of reasoning. There was (it has now disappeared) in the museum at Argos an adapted copy in relief of the Doryphorus of Polyclitus. See Collignon, *Histoire de la Sculpture Grecque*, Vol. I, 1892, p. 491, where an illustration accompanies the text. Mr. Fairbanks might have strengthened his argument by citing this.



century B.C. Fairbanks holds that the vase-painter and the maker of the relief worked at about the same time, each deriving his inspiration from a famous free-standing statue which belonged to the period of Peloponnesian influence on Athenian sculpture. Thus he accounts for the archaic character of the relief. It should be noted that, in the scene depicted on the lecythus, a tall, slender "temple column" appears behind the goddess. In this Fairbanks sees a suggestion that the original was a temple statue.

That the "Mourning Athena" is an adaptation in relief of some famous statue executed in the early years of the fifth century B.C. certainly seems probable. I agree with Graef and Fairbanks in believing that Athena is here not represented as sorrowful. But, after making the admission with Fairbanks that the pillar in the relief is neither an inscribed stele nor a column originally surmounted by a painted figure, is it possible to believe with him that this is the meta? Granted that this form of pillar "ordinarily denotes the meta . . . on vases,"<sup>1</sup> does not the unwonted connection of Athena with the palaestra, even in her beloved Athens, make as "large demands on the imagination" as Lechat's view, or Graef's, or E. A. Gardner's?

The theory which I propose involves no overt short-hand symbolism. The pillar does not stand for Athenian dead, Athenian wealth, or Athenian athletes. Symbolism, however, which looks back to the dim past out of which Hellenic civilization grew, may be found here, according to my theory, which explains the pillar as the aniconic representation of Athena.

It is necessary, then, to prove that a pillar is frequently associated with the figure of Athena in Greek art.

1. Varvakeion statuette of Athena Parthenos, National Museum at Athens (Fig. 2).<sup>2</sup>

The presence of a pillar here, in the shape of an unfluted Doric column on which the goddess rests her right hand, is important, inasmuch as it gives reason to believe that such a column was similarly placed in the chryselephantine statue by Phidias. The argument, long since familiar, runs as follows:<sup>3</sup> This Varvakeion statuette, dating probably from the

<sup>1</sup> Fairbanks cites only four examples.

<sup>2</sup> Stais, *Cat. No. 129*.

<sup>3</sup> See Collignon, *Histoire de la Sculpture Grecque*, I, pp. 546 and 547.

second century A.D., is generally admitted to be a most unimaginative, but, so far as its size allows, faithful copy of its famous original. Therefore we may infer that the copyist had



FIGURE 2. — THE VARVAKEION  
ATHENA.

authority for this column. Neither Pausanias<sup>1</sup> nor Pliny<sup>2</sup> mentions such a detail; but this objection need not weigh heavily, for neither of those descriptions is exhaustively complete, nor does the one adequately supplement the other. The point which is urged to the best advantage by those who are unwilling to regard the column as a part of the conception of Phidias, is one of aesthetics. They deny to the column any other function than that of furnishing support to the outstretched arm strained with the weight of the Nike figure. Therefore they maintain that the column — whose appearance here argues its presence in the statue copied — was added to the great cult statue at some time after its completion, when repairs had become necessary. To this objection it may be replied that this is not the only copy of the Parthenos statue which shows the column. It appears also on :

(1) An Attic bas-relief of Athena Parthenos from the fourth century B.C., in the Berlin Museum.<sup>3</sup>

(2) An Athenian lead tessera on which is Athena Parthenos.<sup>4</sup> On a coin from Cilicia, of the fourth century B.C., bearing as type this figure, the column is replaced by a tree-trunk, showing, according to Collignon, misconception of its meaning.<sup>5</sup>

<sup>1</sup> Paus. I, 24, 6.

<sup>2</sup> Plin. N.H. 36, 18.

<sup>3</sup> Schoene, *Griechische Reliefs*, p. 44.

<sup>4</sup> Von Sallet, *Zeitschrift für Numismatik*, 1882, p. 152.

<sup>5</sup> Collignon thinks of the column only as a support for the hand.

(3) An engraved gem (Fig. 3) in the British Museum.<sup>1</sup> The late Mr. A. S. Murray<sup>2</sup> considered the evidence of this gem an important contribution to the argument that a pillar was present in the Athena Parthenos statue by Phidias. The intaglio design on the gem represents that type of the goddess. Beneath the hand on which Nike is borne is a pillar or cippus, so short that it furnishes no support whatever. On this pillar is perched Athena's owl. Even so, cippus and owl together do not reach as high as the outstretched hand. Murray believes that the owl and cippus "we must retain as part of the original design of Phidias, and as probably being the source of the pillar which the copyist has introduced into the Varvakeion statuette." He does not suggest any meaning for this cippus.<sup>3</sup>



FIGURE 3. — ENGRAVED GEM.

We have, then, from four sources monumental evidence of the presence of a pillar in the Athena Parthenos statue.<sup>4</sup> There remains an important piece of literary evidence to consider. Plutarch remarks in his *Life of Pericles*, XIII: <sup>5</sup> Φειδίας τούτου [τοῦ ἔδους] δημιουργὸς ἐν τῇ στήλῃ ἀναγράφεται. What is this στήλη? Is this the mysterious στήλη which is mentioned in two inscriptions dated 385-4 B.C.: <sup>6</sup> ἡ στήλη ἡ χαλκῇ ἡ ἐν τῷ Παρθενῶνι, and Ἐκατομ[πέδῳ] ἐντελές [κα]τὰ τὴν στή[λην] τὴν

<sup>1</sup> A. S. Murray, *Sculptures of the Parthenon*, 1903, pl. XV. Collignon does not cite this gem.

<sup>2</sup> *Op. cit.* pp. 136-138.

<sup>3</sup> Murray's theory given above he offers as an alternative to the opinion that the column in the Varvakeion statuette is a conventionalized olive tree, used for support to the hand.

<sup>4</sup> It may be a point worthy of note that in no extant copy of the chryselephantine statue of Zeus at Olympia does a column appear, although the technical problem of support for the hand bearing a figure was the same as in the Athena statue. Of serious warping in this Zeus statue we have evidence from the commission to repair it which Damaphon of Messene received. The argument may not be pressed, for monumental sources for the study of this statue are few.

<sup>5</sup> See *Rheinisches Museum*, 1883, p. 311.

<sup>6</sup> These inscriptions are cited by Jahn and Michaelis in *Arx Athenarum*. They are published: (1) *C.I.A.* II, 667, 5; (2) *C.I.A.* II, 670, 7.

χαλκῆν]? Certainly it seems reasonable to suppose that Phidias put his signature on some portion of his statue rather than on some bronze pillar or tablet in the "Parthenon" or "Hecatompedon."<sup>1</sup> As our column may properly be termed a *στήλη*, it is tempting to believe that it was on this column in his statue that Phidias put his name.

Does this argument as outlined lead us to believe that a column belonged to the original Athena Parthenos from the



FIGURE 4. — ATTIC RELIEF.

hand of Phidias? If it may be proved that a pillar is of ancient cult significance, what more fitting than that it should have had a place in this statue, which was adorned with every conceivable symbol of the worship of the goddess?<sup>2</sup> I believe that in the Athena Parthenos by Phidias there was a column placed, not for purposes of support, beneath the outstretched right hand. A pillar in columnar form is found in four copies of the Athena Parthenos statue: 1. Varvakeion statuette; 2. Attic fourth century bas-relief; 3. Athenian tesserà; 4. Greek gem with intaglio design.

It will be seen by the list, as continued below, that the pillar is not confined to monuments of the Parthenos type.

5. Pentelic marble relief, Athena Nike, Lansdowne House (Fig. 4).<sup>3</sup>

<sup>1</sup> The meaning of these words does not here concern us.

<sup>2</sup> A. S. Murray, *op. cit.* p. 138, retains the owl on the cippus as a detail in the original statue.

<sup>3</sup> Michaelis, *Ancient Marbles in Great Britain*, 1882, Lansdowne, 59.

This relief, in which Farnell,<sup>1</sup> like Michaelis, recognizes an Athena Nike, yields us valuable evidence. The exquisite carving and modelling of the marble bear the characteristics of Attic relief work of the early years of the fourth century. The goddess is shown in profile, facing toward the right of the field. She stands resting her right hand on her hip. Bare-headed she is gazing thoughtfully at her helmet, held in her left hand. Leaning against her left knee is her shield, behind which stands a pillar or post, not waist-high, adorned with a simple Doric capital. The shaft is partially concealed by the shield, so that it is difficult to make out whether the pillar is square or circular in section. It is more probably the former. On this pillar an owl perches. In the extreme right of the field is an olive tree, represented by thin, twisted branches extending to some height. The presence of a pillar in this relief is, as previously stated, remarkably interesting. It stands quite apart from the figure of the goddess. Therefore there is not the slightest possibility that, in some free-standing statue which the maker of this relief may have copied, the pillar had any kind of supporting function. Nor did the artist intend it for a conventional representation of the olive tree, for that gift of Athena appears in its natural form beside the pillar. The point is not to be evaded. Here the pillar, like helmet, shield, olive, and owl, is manifestly an attribute.

6. Roman medallion of Commodus (Fig. 5).<sup>2</sup>

On this medallion appear the branching olive tree and the owl perching on a pillar. Athena, in her Doric chiton, wears her helmet and carries her shield on her left arm, her spear in her left hand. As she strides off to the right of the field, she flings out her right arm toward the left of the field and gazes in that direction. By her left knee is a low altar. To her right, in the left of the field, is the pillar, a round column



FIGURE 5. — ROMAN MEDALLION.

<sup>1</sup> L. R. Farnell, *Cults of the Greek States*, 1896, Vol. I, p. 347, pl. XVI.

<sup>2</sup> Imhoof-Blumer and Gardner, *Numismatic Commentary on Pausanias*, pl. Z, XIII.

or post, on which her owl sits. Further to the left, beyond the pillar, is the olive tree. This coin-type is by some associated with the eastern pediment of the Parthenon, by others, with the western.<sup>1</sup> Miss Jane Harrison, in commenting<sup>2</sup> on the relief, points out the general likeness of the Athena, especially in pose, to the statuette in the National Museum at Athens known as the Epidauros Athena statuette.<sup>3</sup> The Athena on this medallion differs widely from the pensive bare-headed Athena Nike in Lansdowne House. But here as there the pillar is a conspicuous detail. Here as there it is impossible to account for it as an architectonic accessory in a statue or as a conventionalized olive tree.

7. Coin of Athens showing Athena Nikephoros (Fig. 6).<sup>4</sup>

The same pillar and owl appear on a coin of Athens of a class which, according to Furtwängler in Roscher's *Lexicon*, *s.v.* Athene, originated in the fourth century. Athena stands to the right of the field, in profile, her right side turned toward the spectator. She is clad in the usual Doric chiton, wears her helmet, in her right hand bears Nike, in her left the spear. In front of her, to the right of the field, is coiled her serpent. Behind her is the pillar surmounted by the owl. Of this class of figures, the Athena Nikephoros type, there is an example in the Pallas of Velletri in the Louvre.



FIGURE 6.  
ATHENIAN COIN.

8. Series of Panathenaic Amphorae (Fig. 7).

The bird on the pillar at once suggests the famous series of Panathenaic prize vases. Uniformly on Panathenaic amphorae Athena Promachos is shown on the obverse panel advancing to the left. On either side of her, except in the earliest examples, is a slender Doric column, as tall as the goddess herself, surmounted usually by a cock. Sometimes, however, in place of the cock appears a sphinx, a panther, a siren, or a vase. In the fourth century we find Triptolemus in his car, or Nike,

<sup>1</sup> For bibliography see Imhoof-Blumer and Gardner, *op. cit.* p. 130.

<sup>2</sup> Harrison and Verrall, *Mythology and Monuments of Ancient Athens*, 1890, pp. 442 ff., Fig. 45.

<sup>3</sup> *Ibid.*, Fig. 23.

<sup>4</sup> Imhoof-Blumer and Gardner, *op. cit.* pl. AA, I, p. 133.

occupying this position on the column. These symbolic figures remove the possibility of explaining the two columns here, as elsewhere in vase-painting, as a means of indicating a temple structure. The cock, which usually surmounts the columns, has been explained as the bird of the games.<sup>1</sup> This is hardly satisfactory. Certainly the cock was a common votive offering among the Greeks.<sup>2</sup> Furthermore we meet him in the cult of Asclepius.<sup>3</sup> And if the cock symbolizes the Panathenaic Games, ought not sphinx, panther, siren, Triptolemus, Nike, or vase to serve a similar purpose? On the contrary, these figures seem to have cult significance. It looks as if this Athena had been originally, as Miss Harrison suggests,<sup>4</sup> simply a localized development of an ancient nature goddess. At any rate these pillars deserve a place in our list. It will be found that the difficulty raised by two pillars in place of one is unimportant.

9. Lecythus. National Museum, Athens, 1968.

The vase which Mr. Fairbanks, quoted above, publishes in support of his theory concerning the "Mourning Athena" relief may or may not belong in this list. On this lecythus<sup>5</sup>



FIGURE 7. — PANATHENAIC AMPHORA.

<sup>1</sup> See H. B. Walters, *History of Ancient Pottery*, 1905, Vol. I, p. 390.

<sup>2</sup> W. H. D. Rouse, *Greek Votive Offerings*, 1902, *passim*.

<sup>3</sup> *Ibid.*, 204, 297.

<sup>4</sup> J. E. Harrison, *Prolegomena to the Study of Greek Religion*, 1903, p. 301.

<sup>5</sup> See *A.J.A.* VI, p. 413, Fig. 2.



there is behind the Athena figure a single slender Doric column as lofty as the two columns on the Panathenaic amphorae. Mr. Fairbanks says,<sup>1</sup> "The column is a familiar convention of the vase painter to indicate a temple and suggests that we are dealing with a temple statue." This may be very true. At the same time it is unusual to find a column on a vase with a single figure. Be this as it may, too much importance is not to be attached to the evidence of this vase in this particular. It is cited here, since the previous discussion of the vase raises the question.

10. Gem representing Athena and Zeus.<sup>2</sup>

This gem Farnell cites<sup>3</sup> in illustration of the Athena Hygieia type. He remarks that, while it is a very inferior representation, it "seems to be trustworthy." The slight doubt implied in this statement makes it desirable to use the gem with caution. Before a seated Zeus figure stands a woman, helmeted, clad in Doric chiton. On her right hand, outstretched as in the Parthenos and Nikephoros types, is balanced the snake of Hygieia. Beneath the arm is a plain Doric column.

It would seem that in the preceding passages examples have been given in sufficient number to make profitable an investigation of this pillar which appears on these Athena monuments. A pillar has been found with the following types of this goddess:—

1. Athena Parthenos.
2. Athena Nike.
3. Running Athena—connected with pediments of Parthenon.
4. Athena Nikephoros.
5. Athena Promachos.
6. Athena Hygieia.
7. "Mourning" Athena.

This pillar has been seen to be an attribute of the goddess, not an architectonic detail or a conventionalized tree. It is probably significant that with it are associated various symbols of Athena,—the owl, sphinx, panther, serpent, vase, and Nike figure.

<sup>1</sup> *A.J.A.* VI, p. 415.

<sup>2</sup> Published by Müller-Wieseler, *Denkmäler der alten Kunst*, 2d ed., 2. no. 226.

<sup>3</sup> Farnell, *Cults of the Greek States*, I, p. 347, pl. XVIII, C.



It is not unnatural to turn to the painted vases for some clew to the meaning of this pillar. Walters gives a list<sup>1</sup> of types of Athena which appear on Greek vases, of which series two<sup>2</sup> have bearings here: (1) Athena between two lions, on early vases; (2) Athena represented in xoanon form.

The first of these types finds a parallel in Mycenaean monuments, on which frequently a divinity appears adored or guarded by lions, arranged one on either side. The "Lions' Gateway" at Mycenae is a conspicuous example, if Dr. Arthur Evans has correctly traced the development of this group on Mycenaean monuments in his valuable article<sup>3</sup> on "Mycenaean Tree and Pillar Cult." The existence of such a cult he proves by examples from extant remains. The process of development, he finds, seems to have been as follows: first comes the idea of the tree as the vehicle of divine presence. Then this sacred tree is conventionalized into a pillar, a baetylic form of deity, the "pillar of the house." The pillar is uniformly of that peculiar Mycenaean shape which is supposed to have been the ancestor of the Doric column. While one pillar is the rule in this cult, Evans has found examples of two, three, and more which are baetylic.<sup>4</sup> Monsters appear in pairs in heraldic grouping with the pillar, as adorers or guardians—griffins, sphinxes, and lions. The next step is the substitution of the anthropomorphic form of divinity for the pillar. Here the pillar is shown to be bi-sexual, for it is replaced sometimes by a male divinity, sometimes by a female. The early Athena type in Greek vase-painting is parallel to this. In that case Athena is certainly little more than a form of that ancient woman divinity, whence Miss Harrison<sup>5</sup> traces the various goddesses of the Greeks. In the pictorial process of change the god or goddess is finally represented in human form beside the sacred tree or pillar, which, at first, was the representation of deity.<sup>6</sup> Evans says:<sup>7</sup> "On cylinder seals of the Cypro-

<sup>1</sup> Walters, *op. cit.* II, pp. 39 and 40.

<sup>2</sup> The numbers are 11 and 21 in the series.

<sup>3</sup> *J.H.S.* XXI, pp. 99-204.

<sup>4</sup> Cf. two columns on Panathenaic amphorae.

<sup>5</sup> See *Prolegomena*, ch. VI, "The Making of a Goddess."

<sup>6</sup> On Prometheus and Pillar Cult, see J. E. Harrison in *R. Arch.* X, 1903, pp. 429-431.

<sup>7</sup> *Op. cit.* p. 166.

Mycenaean class there is also a Lion Goddess. On an example from Salamis a seated female divinity holds in her left hand a bird, perhaps a dove, and places her right on a low pillar, representing her baetylic form, behind which is a rampant lion, who, resting one paw on the pillar idol, raises the other in the act of adoration."

Evans cites interesting parallels to this primitive cult among the Hebrews, and suggests that the ancient groups of stones in western Europe point to similar religious belief. Farnell<sup>1</sup> notes survivals of Tree and Pillar Cult in classical Greece and Italy:

1. Stone representing Thespian Eros.
2. Wood column representing Theban Dionysus.
3. Pillar in Apollo statues.
4. Omphalos of Apollo.
5. Two pillars of Arcadian Zeus on Mt. Lycaeon.
6. Square image of Zeus Neleios at Tegea.
7. Terminus at Rome.
8. Jupiter Lapis
9. Jupiter Fagutalis
10. Ficus Ruminalis.
11. Niger Lapis of Romulus.

} Graeco-Roman reliefs.

To this list we may well add Athena. Out of these dim beginnings before the Hellenic era she must have come with many symbols which once had to do with savagery — her aegis, her owl, serpent, griffins, and sphinxes. Her temenos of the sacred olive<sup>2</sup> near the Erechtheum seems to point to this tree cult, as does the offering of olive oil to her.<sup>3</sup> And surely in this pillar we have her aniconic image. Tertullian bears witness to this when he says:<sup>4</sup> "Quanto distinguitur a crucis stipite Pallas Attica et Ceres Raria quae sine effigie *rudi palo et informi ligno* prostant?" Doubtless by the fifth century the Greeks had forgotten, if they ever knew, Athena's ancestry. In her pillar the Athenians probably saw merely a symbol of her protection. As Pindar speaks of Hector<sup>5</sup> as *Τροίας ἄμαχον ἀστραβῆ κίονα*, and as the pillar of the Lions' Gate at Mycenae

<sup>1</sup> *Cults of the Greek States*, I, pp. 13 ff., and *Arch. Rev.* II, pp. 167 ff.

<sup>2</sup> Cf. Evans, *J.H.S.* XXI, Fig. 2.

<sup>3</sup> Evans cites an instance where a Mycenaean goddess partakes of the fruit of her sacred tree.

<sup>4</sup> Tertullian, *Apolo.* 16.

<sup>5</sup> *Ol.* II, 145.

was the pillar of the city's strength, so is Athena the ἀντίρρισμα of her city.<sup>1</sup> How much of cult significance may be argued from the presence or absence of the pillar in any given statue may be beyond the possibilities of investigation.

The xoanon form of the goddess, mentioned by Walters as the twenty-first type in his list, is of frequent occurrence on the vases, where it represents an image or idol of the goddess. The word *xoanon*, as used here by Walters, denotes a statue which is a pillar or column on which the human head, arms, hands, and feet are indicated. Such a form marks the passing from the aniconic to the iconic stage in religion. It should be borne in mind that in the tale<sup>2</sup> of how Diomedes and Odysseus stole away the Palladium, the sacred xoanon of Troy, they were prompted to the theft by the knowledge that so they would deprive the city of its "luck." The pillar-like idol is the prop of the state. The Athena xoanon, as it appears on vases, is uniformly of the Polias type. On a red-figured lecythus in the National Museum at Athens<sup>3</sup> appear both Athena and her xoanon. The scene depicted is the Judgment of Paris, where, curiously enough, the other two goddesses are not present. To a series of xoanon forms<sup>4</sup> belong two representations of Athena, cited by Farnell,<sup>5</sup> in which the lower part of the body is in Herm shape. These are a coin of Melos and a marble relief from Melos.<sup>6</sup> Here, too, seems to belong that peculiar Spartan type, Athena of the Brazen House,<sup>7</sup> a strangely conventionalized figure, suggesting at once not merely a xoanon, but the Mycenaean form of pillar with top of greater diameter than base.

It is now left<sup>8</sup> to form some conjecture about the type of

<sup>1</sup> I merely apply Mr. Evans's thought to Athena.

<sup>2</sup> Cyclic Legend. Dictys Cret. 1, ch. 5; Dionys. Hal. 1, etc.

<sup>3</sup> Collignon et Couve, *Cat.* no. 1942. Harrison, *Prolegomena*, p. 307.

<sup>4</sup> Jahn, *De Minervae Simulac.* pp. 23-24, suggests that the trophy in some monuments of Athena Nike may be regarded as her βέρας, or rude image, a xoanon form. Farnell, *op. cit.* I, p. 339, sets this theory aside as being insufficiently proved by Jahn.

<sup>5</sup> Farnell, *op. cit.* I, p. 338.

<sup>6</sup> Jahn, *Jb. Arch.* I. 1893, Taf. 3, 7, and 8.

<sup>7</sup> Farnell, *op. cit.* I, Coin Plate A, 23.

<sup>8</sup> The investigation of the pillar raises several important questions. What was signified by the custom of offering votive pillars (see Rouse, *op. cit.* pp. 83, 94, 273, 342; Borrmann, in *Jb. Arch.* I. III, pp. 269 ff.) to Athena and other

Athena which we may suppose the artist of the "Mourning Athena" relief to have copied. Preliminary to this there are two words yet to be said about the pillar. First, it is necessary to distinguish sharply between the pillar as aniconic image and the conventionalized olive tree which sometimes appears as a tree-trunk.<sup>1</sup> The one form it is impossible to mistake for the other, but it is easy to confuse the meaning of the two. The ancient baetyl survives in the cult as a stone pillar. Granted that the baetyl itself had its origin in the reverence paid to a sacred tree<sup>2</sup> as the abode of deity or as deity, the baetyl means not tree, but divinity. It develops into the anthropomorphic image, beside which it often stands, whereas the branching tree-trunk in Athena monuments represents the tree, which came to be associated with the goddess by the process of development, whereby the divinity appears in the two forms, human and baetyl, beside a sacred tree. The monuments discussed above, which show both baetyl and olive tree, point the way to this important distinction. The pillar in the "Mourning Athena" relief is too uncompromisingly a *post* to be taken for a *tree*. The second word to be spoken is the statement that this ancient aniconic image, whose original meaning was lost in classical times, when it survived as a symbol, appears in several forms, — as Doric column, short or tall, as cippus, as unadorned post, and as a short post with a capital.

The study which I have attempted does not pretend to be exhaustive, but it is sufficiently complete to warrant some generalizations and inferences. If we review the types of Athena in which a pillar appears, we shall find that they are these: Parthenos and its cognate, Nikephoros; Nike; Hygieia; Promachos; while the ancient xoanon, the columnar image, is

deities, and of placing a pillar under votive tripods? (Rouse, *op. cit.* p. 156<sup>b</sup>.) Is special meaning to be attached to the columns on which archaic female figures were mounted? Was it possibly religious, rather than artistic, feeling which prompted the use of *κόραι* in place of columns as supporting members in architecture? A bare formulation of such questions is all that may be attempted here.

<sup>1</sup> See above, Cilician coin cited by Collignon in studying Parthenos statue, published by Imhoof-Blumer and Gardner, *op. cit.* pl. Y, XXII.

<sup>2</sup> Deity in primitive times was conceived as residing in a sacred stone as often as in a sacred tree. The baetyl was probably often a meteorite.

best associated with the Polias type.<sup>1</sup> Farnell<sup>2</sup> takes the Parthenos by Phidias to have been the Polias under more peaceful aspect. The Nike,<sup>3</sup> he says, is a kindred conception, although very differently expressed in art. Hygieia,<sup>4</sup> he finds, was, in the two certain monuments<sup>5</sup> which we have of that type, represented, not after a fashion corresponding to her unwarlike name, but as a martial goddess, armed in the usual way, charging in the front of battle. The running Athena on the Commodus medallion, a type associated, as we have seen, with the Parthenon pediments, is of this variety. The word Promachos speaks for itself. It is noteworthy that the antique ἀγαλμα on the Acropolis, the image generally called Polias, is also called Promachos<sup>6</sup> and Poliouchos.<sup>7</sup> It would seem then that the pillar belongs to those monuments wherein the type refers to Athena in her capacity of warder and defender of the city. And what shall we think of the Athena in our relief? She wears her helmet; therefore it is probable that this is not Nike.<sup>8</sup> Athena Hygieia seems to have been one of the less common types of the goddess,<sup>9</sup> and the extant copies of the type do not suggest this relief. The Parthenos of the artistic type created by the genius of Phidias is certainly not the subject of our relief. Quite as clearly this is not Athena Promachos. The figure in the relief is very simple and maidenly. Our Athena is a κόρη. She is that helmeted κόρη who is ἡ Ἀθηναία κόρη. But she is not in battle array. She does not wear the dread aegis, nor does she carry her shield. She leans pensively on her spear, while she looks down upon her people. And in a conspicuous position is a symbol of her divinity, not her serpent, nor her owl, nor her olive, but her own aniconic image which once meant "the pillar of the house." Who other than Athena was "the pillar of the house" of Athens? Truly this may well be an artistic type of Athena Polias or Poliouchos,

<sup>1</sup> See Jahn and Michaelis, *Arz Athenarum*, 1901, p. 68.

<sup>2</sup> *Op. cit.* I, p. 338.

<sup>3</sup> *Op. cit.* I, pp. 338 ff.

<sup>4</sup> *Op. cit.* I, pp. 346 ff.

<sup>5</sup> (1) Athena Hygieia from Epidaurus, Nat. Mus. Athens, Harrison and Verrall, *op. cit.* Fig. 23; (2) ex-voto relief of Athena and Asclepius, Nat. Mus. Athens, published *B.C.H.* 1877, p. 164, no. 34.

<sup>6</sup> Zos. 5, 6, 2. Possibly a blunder on the part of Zosimus.

<sup>7</sup> Theodoret. *Graec. affect. cur.* 8, 30. Schol. Aristid. III, p. 657 D.

<sup>8</sup> Farnell, *op. cit.* I, p. 341.

<sup>9</sup> Farnell, *op. cit.* I, p. 348.

the watcher over her people, the dignified maid who will protect her own. Athena Πολιάς, almost the Πόλις itself in the minds of the Athenians, stood for the city, of which Pindar<sup>1</sup> sang: —

ὦ τὰ λιπαρὰ καὶ ἰστέφανοι καὶ αἰδοίμοι  
Ἑλλάδος ἔρεισμα, κλεινὰ Ἀθῆναι, δαιμόνιον πολίεθρον.

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<sup>1</sup> Pindar, Frag. 54 and 55 (Croiset), 76 and 77 (Schroeder).

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THE GROUP DEDICATED BY DAOCHUS AT  
DELPHI

[PLATE XIV]

AMONG the discoveries of the French excavators at Delphi in the year 1894<sup>1</sup> was a long stone pedestal (Figs. 1, 2) facing to the south, situated on a high terrace behind and above the tripods of Gelon, and close by the precinct of the Thessalian

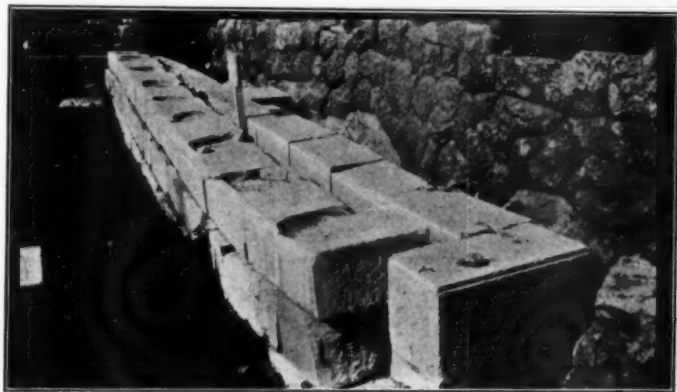


FIGURE 1.—PEDESTAL OF THESSALIAN GROUP, DELPHI, FROM EAST.

hero Neoptolemus. In its top are cut nine cavities to receive the plinths of marble statues (Fig. 1). Inscriptions on its face, under every cavity except the one at the east end, tell us that eight of the statues represented members of one Thessalian house. The unnamed head of the line may also have been

<sup>1</sup> *Gazette des Beaux Arts*, XII (1894), p. 452.



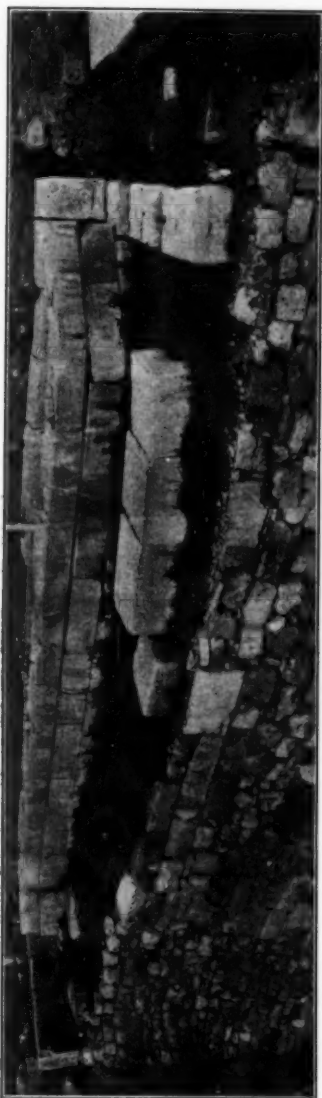


FIGURE 2. — PEDESTAL OF THESSALIAN GROUP, DELPHI, FROM SOUTHEAST.

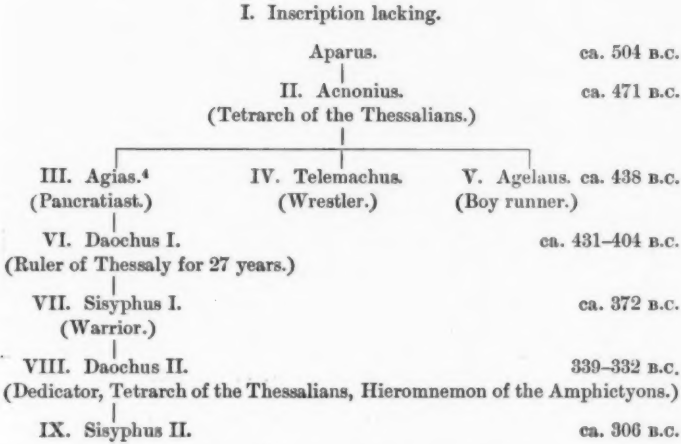
a member, but the omission of its inscription is rather against such a supposition. The whole group was dedicated by the Daochus whose statue stood second from the west end; and Preuner's investigations have shown that it was in all probability a reproduction in marble of a group of bronze figures set up by Daochus in his home-city, Pharsalus.<sup>1</sup> Marble statues appropriate for the pedestal were found directly beside it, or to the south and south-east within a radius of about thirty metres. These were first published and discussed by Homolle in the *Bulletin de Correspondance Hellénique*, XXI (1897), pp. 592 ff. Later, the group having acquired new interest through the connection of one of its figures (the well-known Agias, Fig. 15) with Lysippus,<sup>2</sup> it was again more exhaustively treated in the *B.C.H.* XXIII (1899), pp. 421 ff. The purpose of the present paper, which is based on studies made at Delphi in the spring of 1908, is to discuss not the connection of the Agias with Lysippus, but the group as a whole, suggesting changes in the assign-

<sup>1</sup> Preuner, *Ein Delphisches Weihgeschenk*.<sup>2</sup> Preuner, *op. cit.*



ment and arrangement of the figures, and offering a new restoration.<sup>1</sup>

The inscriptions<sup>2</sup> show that the figures were arranged in order of descent, beginning at the right, and establish the following genealogy:<sup>3</sup>



The group, therefore, consisted of three athletes, four statesmen, the son of the dedicator, and one unknown figure. The statues and fragments of statues which Homolle assigns to the group and the positions in which he places them are as follows:

**Cavity I.<sup>5</sup> Nameless.** — No statue was found to fit, but it was inferred from the size and shallowness of the cavity that the figure which stood here was draped to the feet.

**Cavity II. Acnonius.** — A plinth with booted feet attached

<sup>1</sup> The dimensions and a description of the pedestal are to be found in *B.C.H.* XXIII (1899), pp. 424-426.

<sup>2</sup> Published in *B.C.H.* XXI (1897), pp. 592-594.

<sup>3</sup> Generations have been calculated at 33 years each, not 30 years. Thus our dates differ from Homolle's.

<sup>4</sup> May not Agias have won his Olympic victory in 460 B.C.? This is the only unfilled place in the Olympic lists between 480 and 448 B.C. After that date he could hardly have been an athlete and have had a son ruling Thessaly from 431 to 404 B.C.

<sup>5</sup> See PLATE XIV and Fig. 1.

(Fig. 3) and a torso broken at the knees, neck, and shoulders.<sup>1</sup> The torso is draped in a tunic with short sleeves, over which is thrown a heavy cloak, draped on the right shoulder. The figure rested its weight about evenly on both feet; the right arm hung at the side; the left was raised and extended,



FIGURE 3. — PLINTH WITH FEET OF ACNONIUS.

tossing the cloak up over the left shoulder and breaking its stiff surface into great harsh folds. The head seems to have been turned somewhat to the right.

**Cavity III. Agias.** — The statue<sup>2</sup> (Fig. 15) now famous from its connection with Lysippus: a nude youth somewhat shorter than Acononius, standing with the weight on the right leg, the left set easily at the side, and both arms hanging quietly. Only the left hand, the right forearm, and parts of the legs between calf and ankle are missing.

**Cavity IV. Telemachus.** — A torso (Fig. 4) which, in dimensions, agrees (within a centimetre) with the statue assigned to cavity III,<sup>3</sup> and which in pose forms a pendant to it,<sup>4</sup> the weight resting on the left leg, and the shoulders

<sup>1</sup> *Fouilles de Delphes*, pl. LXVI.

<sup>2</sup> *Ibid.* pl. LXIII.

	AGIAS	TORSO
<sup>3</sup> Pit of neck to top of pubes . . . . .	0.595 m.	0.587 m.
Between nipples . . . . .	0.185 m.	0.190 m.
Breadth of hips . . . . .	0.395 m.	0.395 m.

<sup>4</sup> In the inscription Telemachus is called the *ἀμδελφος* of Agias.

drooping to the right. The legs are broken off short at the thighs, but enough remains to persuade Homolle that he is justified in restoring the left foot advanced and the right drawn somewhat back. Head and arms are missing. A head (Figs. 10, 11, 12),<sup>1</sup> which was found not far from this torso and shows close affinities in style with the head of the Agias, he is deterred from connecting with this torso by its smaller proportions and the shape of the break at the neck. But he feels the desirability of finding a place for it in the group.

**Cavity V. Agelaus.** — A slight, youthful figure (Fig. 5) about 0.15 m. shorter than the Agias,<sup>2</sup> resting its weight on the right leg, the left (according to Homolle's interpretation) drawn back. It leans heavily with the left elbow on a bearded herm. Thus the right hip is thrust well out, giving the body something of the "Praxitelean" pose. The drapery that hangs from the left shoulder is rendered by a few clean-cut, vigorous folds. Missing are the head, the right arm, part of the left forearm, the left thigh and knee,<sup>3</sup> the feet and plinth. From indications on the neck the head seems to have been turned somewhat to the left and to have drooped a little.



FIGURE 4. — TORSO FORMERLY ASSIGNED TO TELEMACHUS.

(By permission of Allnari Bros., Florence.)

<sup>1</sup> There connected with another torso.

<sup>2</sup> Restoring the head in proportion.

<sup>3</sup> When Homolle wrote, nothing of the left leg had been found. Since then, the part from below the knee to the ankle has been identified and is exhibited with the figure.

**Cavity VI. Daochus I.** — A statue (Fig. 6) slightly smaller than the Aconius, of which the head and neck, part of

the right shoulder, the finger-tips of the right hand, the right leg below the calf, the front half of the left foot, and the plinth are lost. Head and neck were originally of a separate piece of marble, as also the right arm, now broken away from the torso, in which the dowel-holes may still be seen. The figure stands about evenly on both feet. Its cloak, fastened on the right shoulder, enfolds the body like a sheath, barely indicating the outline of the left arm bent up across the breast. The right arm hung motionless at the side. High shoes were worn, similar to those worn by Aconius.



FIGURE 5. — TELEMACHUS.  
(Formerly called Agelaus.)

the feet and legs (shod like the other draped figures), and the torso with the arms. Missing are the head and neck (formerly a separate piece set into the torso), the right arm from just

**Cavity VII. Sisyphus I.** — A figure<sup>1</sup> of approximately the same height as the preceding, discovered in two pieces which fit by direct contact: the plinth with

<sup>1</sup> Fouilles de Delphes, pl. LXV.

below the elbow, and the left hand, both of which had been made separately and dowelled into place. The figure stands firmly on the right leg, drawing the left well back, and resting the left elbow lightly on a tree-trunk. The right arm was



FIGURE 6. — DAOCHUS I.

raised to the level of the shoulder. The costume is essentially that of Aconius and Daochus I; but this time the cloak has been discarded and flung in a tumbled mass over the left arm, allowing full view of the tunic, whose soft material follows the contours of the flesh in little clinging folds as if wet.

**Cavity VIII. Daochus II.** — A plinth (Fig. 7) with a shod left foot and a bit of the right foot is all that is preserved. From this, however, it can be determined that the figure was



FIGURE 7. — PLINTH AND FEET OF DAOCHUS II.

draped<sup>1</sup> and stood with the left foot advanced and firmly planted, the right drawn back.

**Cavity IX. Sisypheus II.** — An heroic statue (Fig. 8) of a boy of fifteen or sixteen, complete except for the head, the right arm, and the left hand. In pose it is not unlike the Agias, save that a cloak hangs from the left shoulder, is wrapped around the bent left arm, and falls thence in long folds to below the knee, partly concealing the support on which the arm rests.

This statue Homolle includes in the group in its final state; but on account of its great size it could not, he thinks, have been a part of the original design. In point of fact, it overtops the next tallest figure, Acnonius, by a full head.<sup>2</sup> "A certain Roman roundness and indecision of rendering"<sup>3</sup> he feels is accounted for by the immature age of the boy. He

<sup>1</sup> Boots would hardly have been worn by a nude figure.

<sup>2</sup> See restored drawing, Fig. 21 A. Measurement from pit of neck to plinth, in the case of Agias, 1.57 m.; of Sisypheus II, 1.91 m.

<sup>3</sup> *B.C.H.* XXIII (1899), p. 461.

thinks, however, that the group as first planned consisted of seven figures, beginning with the Acononius and ending with the Daochus II; that to this was added, probably within a decade, the youthful son of the dedicator, and not much later its pendant at the other end. In the latter case the omission of the inscription would, he thinks, favor the theory of later addition.

In this group Homolle rather unsuccessfully attempts to discover a certain symmetry and unity, and to infer therefrom the principle of composition that lay in the minds of the sculptors. A fresh study of the material has led us to the conclusion that Homolle's arrangement of the figures is not altogether correct, and that the group can be materially improved by certain changes.

The figures were assigned to the group and to their individual positions in accordance with five criteria:

1. The place of finding.
2. The marble (which is Parian of a fine quality).
3. The size, style, and technique.
4. The costume.
5. The shapes of the plinths, or, where these were destroyed, the probable position of the feet.

The plinths of the statues assigned as Agias and Daochus II were actually found *in situ*, so that their identification cannot be questioned. In the case of the other figures the evidence is not so decisive and demands scrutiny.

The plinths of Acononius, Sisyphus I, and Sisyphus II are said to fit their cavities exactly. Where the first of these was found is not stated, but the torso to which it seems to belong



FIGURE 8.—SO-CALLED SISYPHUS II.  
(From *Fouilles de Delphes*, pl. LXVIII.)



was lying near the east end of the pedestal, not far from cavity II, the position assumed for it. The Sisyphus I was found lying behind the pedestal, directly opposite the seventh cavity, to which it is assigned. But for the Sisyphus II the place of finding is less favorable evidence. It lay with statues and bases from other monuments on the low terrace south of the Thessalian pedestal, about twenty metres away.

For the remaining three statues no plinths were recovered. The statue assigned to the cavity of Daochus I (No. VI) was found not far from that cavity and is draped, like Acnonius, Sisyphus I, and Daochus II. Since Daochus I was a statesman, and the only other unfilled positions<sup>1</sup> belong to athletes, who may be assumed to have been nude, like the Agias, this draped figure can belong in no other place. Furthermore, the evenly balanced pose of the figure is exactly suited to the contour of the cavity.<sup>2</sup>

The statue of the youth leaning on a herm, identified as Agelaus (Fig. 5), was discovered at a considerable distance, in the northeast corner of the precinct of the temple of Apollo. The torso assigned to Telemachus (Fig. 4) and the head mentioned with it lay even farther off near the altar of the Chians. The youth with the herm is assigned to the group because of its style, which, though it belongs to a softer, more sensuous type than the Agias, is still in many respects similar. In the torso Homolle finds such striking similarities of dimensions, pose, and style to the Agias, that he is convinced that this must be the *ὁμάδελφος* required by the inscription. The so-called Agelaus rests its weight on the right leg, the Telemachus on the left; and if it is assumed, with Homolle, that the free leg in each case was drawn back, the proper pose for their respective cavities is obtained: for Agelaus the right foot forward, the left back; for Telemachus the reverse arrangement.<sup>3</sup> By this arrangement, the strong vertical line of the herm is given to the central figure of the group.

With regard to the attribution of Acnonius, Daochus I, and Sisyphus I, there seems to be hardly less reason for accepting

<sup>1</sup> The first cavity is disregarded on account of its abnormal size, as will be shown more clearly later.

<sup>2</sup> See drawing, PLATE XIV.

<sup>3</sup> See PLATE XIV, cavities IV and V.



Homolle's view than in the case of Agias and Daochus II. The second cavity (Aconius) measures 0.64 m.  $\times$  0.49 m.;<sup>1</sup> the assigned plinth measures 0.60 m.  $\times$  0.40 m. Of the other four cavities into which it might be set (I, VI, VII, and IX), I is altogether too large (0.765 m.  $\times$  0.57 m.);<sup>2</sup> VI and IX are too small (respectively 0.58 m.  $\times$  0.49 m. and 0.51 m.  $\times$  0.49 m.), and VII is quite the wrong shape (measures 0.62 m.  $\times$  0.50 m.; see PLATE XIV). Therefore, the plinth is properly attributed to Aconius. The attribution of the torso is justified on several grounds: it is the only statue besides the Agias found near the east end of the pedestal; the legs had the same pose (as shown by the stumps) as the feet on the plinth; the only other cavity adapted for a draped figure (statesman) standing evenly on both feet is VI (Daochus I),<sup>3</sup> and for Daochus I another statue is more suited—that shown in Figure 6. The identification of this figure as Daochus I rests on three arguments. It is posed with the weight distributed evenly on both feet, hence adapted to the shape of the cavity; it was draped, hence appropriate for a statesman; it lay near the centre of the pedestal and so is more reasonably connected with cavity VI than would be the torso found near the east end. We may, therefore, follow Homolle in his assignment of both Aconius and Daochus I.

It is the shape of cavity VII (Sisyphus I) that prevents placing either of the preceding figures here. The requirements both of shape and size are filled by the statue which was discovered directly behind the cavity. Homolle is, therefore, undoubtedly correct in this attribution also.

We agree, therefore, with Homolle concerning the five figures Aconius, Agias, Daochus I, Sisyphus I, and Daochus II. His grounds for assigning the other three figures are less cogent and permit a new arrangement. In the case of Sisyphus II (Fig. 8), he himself found difficulties of style and proportion to explain. The theory which he builds up in order to do this

<sup>1</sup> Measures are taken on the bottom of each cavity, not on the upper edge.

<sup>2</sup> Since no other plinth discovered is as large as that of Aconius, this cavity would be even less adapted for the others and may be disregarded when they are under consideration.

<sup>3</sup> Possibly IX, but the inscription suggests a younger, nude figure.

— that the group consisted at first of only seven figures (beginning with Aconius and ending with Daochus II), to which were added Sisyphus II almost immediately, and after a longer time the figure at the other end—he supports only by the absence of an inscription for the figure at the east end. This is hardly an argument in itself. Many other explanations could easily be offered to account for that fact. All that the hypothesis really rests on is the late style of the statue which he is convinced stood in cavity IX.

Granting for the moment the attribution, certain criticisms instantly suggest themselves. We are obliged to assume

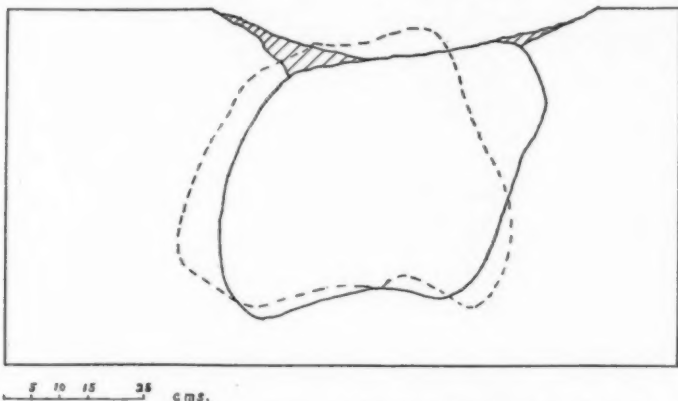


FIGURE 9.—BLOCK WITH CUTTING FOR PLINTH OF SISYPHUS II. PLINTH OF SO-CALLED SISYPHUS II. IN DOTTED OUTLINE.

that a Greek artist of the fourth century, one, according to Homolle, not remote in taste and training from the sculptor of the Agias,<sup>1</sup> could have produced a figure so flaccid and characterless, and could have set up the overgrown boy where he would tower above a line of dignified statesmen and victors in the great games, thereby destroying “without the artist’s realizing it” whatever principle of symmetry the group had once possessed. Nor are the positions of the second and eighth figures on their respective blocks appropriate for the ends of a group.

<sup>1</sup> *B.C.H.* XXIII (1899), p. 461.

They do not stand equally distant from the ends of their blocks. The centre of cavity II is 0.81 m. from the end of its block, of cavity VIII, only 0.51. Further, cavity II actually impinges on the adjacent block, whereas cavity VIII is cut entirely within its block.

However untenable his theory may be, Homolle is driven to it by the presence of such a figure within the group. Of its right there he has not the slightest doubt, because its plinth, as he affirms, fits exactly into cavity IX. But in this he is mistaken. The plinth could never by any possibility have been set within the cavity. The accompanying diagram (Fig. 9), based on carefully verified measurements, shows the true relation of the two. Not only are they quite different in shape, but the maximum length of the plinth is 0.07 m. greater than the length of the cavity. Consequently, the statue cannot possibly have stood in this position, and we are at liberty to explain the inferior style of the figure in the most natural way, — that it never belonged either to this group or to this period of sculpture, but was doubtless the work of a Roman portrait-sculptor some four centuries later.<sup>1</sup>

The assignment of the Telemachus (Fig. 4) and the Agelaus (Fig. 5) causes less patent difficulties; yet here also a closer examination leads to conclusions quite different from those of Homolle.

The points of resemblance between the torso of the Telemachus and the Agias (on which its attribution was based), although striking at first sight, stop with externals of dimension and pose. In rendering, the torso shows different tendencies from its so-called *ὁμάδελφος*. The forms are heavier and rounder; the muscles seem like inelastic swellings beneath the skin; the outlines have not the firm crispness of the Agias. The variations, each by itself, are scarcely perceptible, yet, taken together, they produce an impression which repeated examination only deepens, that the fragment belongs to a rather uninteresting work of a period certainly later than the fourth century.

<sup>1</sup> We suggest that the statue belonged to the hemicyclical group to the west (dedicated by the Aetolians?), many of whose pedestals now lie on the spot where this statue was found.

Even had its style resembled closely that of the Agias, the figure ought not to have been set in the position of Telemachus, for it has not the correct pose. Homolle assumed that it stood with the left leg advanced and the right drawn back, the attitude suited to cavity IV. But from the stumps of the thighs and the position of the glutaei, it appears that the right leg was the one advanced, and, consequently, required a plinth which could not have fitted the cavity. On grounds of pose and style, therefore, this torso should be removed from the group.

The statue identified as Agelaus seems at first sight less similar to the rest of the group than the preceding figure. In its general dreaminess of motive, in the suave transitions from plane to plane of the flesh, in the picturesque element added by the cloak, and in the delicately chiselled head of the herm it presents a marked contrast of mood to the Agias, who stands stripped of every least accessory, alert, clean-cut, revealing in every line the latent power of his frame. Yet the difference between them is not so great as to preclude kinship. For all his austerity, Agias, too, is tinged with the pathos of his age. The yearning intensity of his gaze differs alike from the quiet self-possession of the fifth century and from the banal absorption in the act of the moment that characterizes his Hellenistic successors. Moreover, in rendering, Agias and the figure with the herm show the same underlying traits. The latter is younger and less severely trained than the former; his muscles are less accentuated; their transitions are veiled under flesh, or, as in the case of the line down the inner edge of the calf (so characteristic of the Agias), disappear altogether. But both have the same firm yet supple contours, the same elastic quality in the flesh, the same texture (not satiny as in the Hermes at Olympia, nor dull and lifeless as in the rejected torso, but with something of the crystalline delicacy that one finds in Attic work of the late fifth and early fourth centuries); and the drapery, with its well-placed lines, its steadily modulated surfaces, betrays the same qualities as the nude form of the Agias. The subject is different; the artist's habit of thought is the same. A sculptor of like temper is revealed by only one other work of the fourth century at Delphi, and that, as will presently be seen, belongs to this group.

On considerations of style, then, the statue should be retained in the group; but not as Agelaus. It was assigned by Homolle to cavity V because of the supposed accord between the pose of the figure and the shape of the cavity, — which calls for a figure with the right foot forward, the left set back. He neglects, however, to consider the size of the cavity. Its greatest length is 0.49 m. The distance from the ankle of the right foot to the outer edge of the herm is 0.48 m., which, with the foot restored to give the least possible outward turn, demands a plinth of 0.52 m. length. This statue, therefore, cannot have been Agelaus. Nor can it have had a plinth of the peculiar shape required to fit cavity IX (Sisyphus II). The only place left for it is that of the Telemachus, whose cavity, if measured along the bottom, seems at first sight too small for it, being only 0.49 m. long. Unlike the other cavities, however, with their almost vertical walls, it has the east wall sloped inward very gradually,<sup>1</sup> necessitating, if a plinth only 0.49 m. long were set in, an ugly amount of leading, or, if the usual leading was used, a larger plinth, bevelled off at this side. The latter



FIGURE 10. — FRONT VIEW OF NEW TORSO.  
AGELAUS (?).

1 Represented by the shaded portion on the diagram, PLATE XIV.

alternative seems far more likely, and permits the use of a plinth 0.53 m. or 0.54 m. in length, such as is required by the figure with the herm.

The pose required to fit the cavity—the left foot advanced in front of the right—is exactly the opposite of that assumed by Homolle for the figure in question. But for the given position of the glutei and what remains of the thighs, Homolle's restoration is not the only one possible. In fact, the left thigh seems to swing forward. This does not, indeed, compel a restoration with the left foot forward; for the supporting herm permits the figure to move the left thigh to the front, and yet, by bending the knee, to set the ball of the foot on the ground behind the other foot. At the same time it is just as possible for the foot to be forward in the direction indicated by the gluteus, and so suit the cavity of Telemachus. This new restoration is hinted at in Figure 5, where the fragment of the left leg has been set up with the figure.

Exception might be taken to this assignment, on the ground that so slight a figure with its gentle "Praxitelean" pose hardly suggests a wrestler, equal in strength to Agias. Yet a wrestler requires general lithe suppleness rather than particular development of any one set of muscles, and is, therefore, harder to characterize than a boxer or a discus-thrower. The two bronze wrestlers in the museum at Naples,<sup>1</sup> if wrestlers they are, though represented in actual combat, have bodies almost as smooth in texture and as youthful as our figure; while its attitude is paralleled by that of a youthful figure found at Tralles,<sup>2</sup> whose ear marks him as a pancratiast. Another parallel in pose is a terra-cotta from Lebadeia, representing a young athlete with a strigil.<sup>3</sup> On the whole, therefore, the identification of this figure as Telemachus seems probable.

There remain, then, three cavities for which no statues have been found: I (nameless), V (Agelaus), IX (Sisyphus II).

Fresh material has, however, been discovered since Homolle

<sup>1</sup> Brunn-Bruckmann, *Denkmäler*, No. 354.

<sup>2</sup> Now in the museum at Constantinople, *Mon. Piot*, 1903, pl. IV, V. It is interesting to note that the costume of this youth is exactly that worn by the draped figures of our group, and that his legs have the same disproportionate heaviness as those of Sisyphus I and Daochus I.

<sup>3</sup> Dumont et Chaplin, II, pl. XX.

published the group; and with this one of the cavities may be filled. It is the nude torso of a youth found April, 1907, built into a wall on the slope below the sacred precinct. Its dimen-



FIGURES 11, 12. — SIDE VIEWS OF NEW TORSO. AGELAUS (?).

sions are almost identical with those of our Telemachus.<sup>1</sup> The surface is badly corroded and reddened by the soil. The head

	TELEMACHUS	NEW FIGURE
<sup>1</sup> Pit of neck to top of pubes . . . . .	0.54 m.	0.53 m.
Pit of neck to lower edge of breast . . . . .	0.165 m.	0.17 m.
Distance between nipples . . . . .	0.25 m.	0.235 m.
Length of thigh . . . . .	0.53 m.	0.525 m.
Circumference of calf . . . . .	0.378 m.	0.39 m.



and limbs were broken off at their junction with the body. The ephor of the district, Mr. Keramopoulos, immediately found that the neck fitted by actual contact the head mentioned on page 451, which Homolle had wished to associate with the group, although without success (Figs. 10, 11, 12). He also discovered in the storerooms of the museum a bent left leg (preserved in two pieces from the thigh to the ankle), which fits the torso



FIGURE 13.—LEGS OF NEW FIGURE.  
AGELAUS (?)



FIGURE 14.—RIGHT LEG  
OF AGELAUS (?), SHOW-  
ING SUPPORT.

perfectly, again by contact (Figs. 13, 16). There is, besides, in the storeroom a right leg preserved from knee to ankle, so closely similar to the left leg in size, finish, and rendering of the muscles that there can be little doubt that it is the right leg of the statue (Figs. 13, 14).<sup>1</sup> Keramopoulos had expressed the opinion that the leg probably belonged to the statue, but had

	RIGHT LEG	LEFT LEG
<sup>1</sup> Circumference of calf . . . . .	0.395 m.	0.39 m.
Circumference below knee . . . . .	0.33 m.	0.321 m.



not measured it. Especially characteristic of both legs is the hard line down the inner edge of the calf-muscle, and the indication of the division between the muscles on the outside of the leg. Another significant point is the fact that joined to the right leg is an unusual form of support, — a mere strip of marble attached behind the foot and extending up the calf (Fig. 14). Exactly the same small, carefully concealed supports are used for the Daochus II (Fig. 7) and the Agias. (Fig. 15, back view of the Agias; the part immediately above the ankle is restored.) A search for parallels outside the Thessalian group has brought to light but one other instance of their use, — the "Apollo on the Omphalos."<sup>1</sup> The employment of such a support would seem to constitute at least one strong argument in favor of connecting the right leg, and through it the statue, with the Thessalian group.

There are also other arguments in favor of its inclusion. The dimensions, as has been indicated, are very close to those of the Telemachus. The head in its general proportions,<sup>2</sup> in the spareness of cheek, in the deep-set eyes, and in the treatment of hair shows close kinship with the Agias. Finally, the figure has the proper pose to fill the empty position of Agelaus, — the weight resting on the right leg, with the left drawn back and set a trifle to the side (Fig. 16).<sup>3</sup> So



FIGURE 15. — AGIAS.

<sup>1</sup> Since this statue is generally conceded to be an early copy of a bronze of the fifth century, the likeness in supports used may throw light on the relation of the marble Agias at Delphi to the Lysippean bronze in Pharsalus.

<sup>2</sup> Characteristic are the long under part and the low forehead.

<sup>3</sup> Owing to lack of proper machinery, the statue could not be photographed in an upright position with all the fragments in place. Consequently, only the torso and the legs appear in this illustration.

far as can be calculated from the fragments in their present state, the plinth would have been small enough to fit cavity V.

For the rest of the pose there are several indications. The left arm was raised at least to the level of the shoulder, as the position of the deltoid shows. The

right may have hung at the side, yet the rendering of the muscles on the torso seems to indicate that it was raised, perhaps to place the hand on the hip. The left hand may have held a long staff, such as is illustrated in athletic scenes on the vases.<sup>1</sup> Thus the pose would correspond in general outline to that of the bronze in the Museo delle Terme (Helbig<sup>1</sup>, 958). The staff would give the firm, upright line for the centre of the group which Homolle sought in the support of the Telemachus; while the figure itself, with upright torso and level shoulders, carries out the architectural idea far better than the Telemachus with its swinging curves.

In addition to the right leg of the Agelaus, two other fragments found in the storerooms of the museum may belong to this group. One is a right foot, broken off at the ankle and across the toes, but otherwise excellently preserved (Figs. 17, 18). The texture of the surface, the short, powerful build, the high arch of the instep, and the



FIGURE 16.—NEW TORSO (AGELAUS?) WITH LEGS IN POSITION.

tension of the sinews, as well as the very characteristic rendering of the veins, recall the foot of the Agias. The veins are represented not by a raised welt on the flesh, but by a line of

<sup>1</sup> Gerhard, *Auserlesene Vasenbilder*, 244; *Arch. Zeit.* XXXVI (1878), pl. 11.

accent formed by the meeting of two planes at a decided angle. The bringing of a light plane against a shadowed one without transition produces the illusion of a darker line along the shadowed side of the contact, and a line of brighter light along the lighted side. Thus the relief of the vein is suggested with far more delicacy than could be done by actual modelling. The same

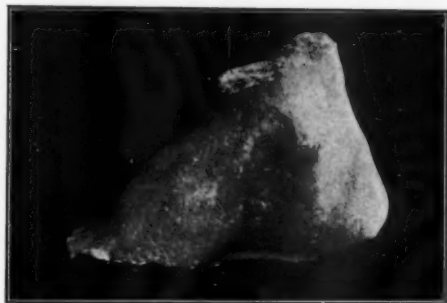


FIGURE 17. — MARBLE FOOT IN MUSEUM AT DELPHI. SIDE VIEW.



FIGURE 18. — MARBLE FOOT. FRONT VIEW.

device is employed on the foot of the Agias (Fig. 19). It is a natural conclusion, therefore, that the same sculptor made both, and possibly for the same group. But it would be hazardous to do more than suggest this. If it does belong to the group, it must be the foot of Sisyphus II, who would stand about evenly on both feet, with a little more weight on the left. The foot certainly belongs to a figure thus posed, for the outer edge is somewhat raised from the plinth, and the flesh below the ankle-bone is pressed out.

The second fragment is a piece of a right shoulder draped in an Ionic chiton, which in rendering is strikingly like the garment of

Sisyphus I (Fig. 20). It shows the same folds alternately clinging to the skin and breaking away from it, as if damp, and the same use of the rasp to give texture to the cloth.

At one end is a smooth joint-surface, to which the arm was attached, and a dowel-hole, a rectangular cut, exactly like



FIGURE 19.—RIGHT FOOT OF AGIAS.

those in the arms of Sisyphus I. At the opposite end it shows a concave surface roughly worked, as if for the insertion of the head, like those in the necks of Sisyphus I and Daochus I.

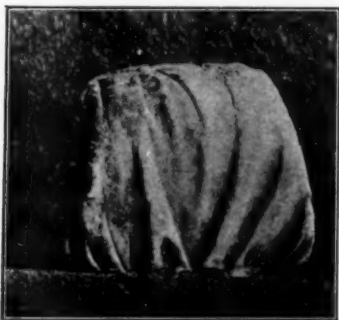


FIGURE 20.—FRAGMENT OF A RIGHT SHOULDER IN MUSEUM AT DELPHI. BACK VIEW.

It is proposed to assign this fragment to the figure standing in cavity I. Homolle is undoubtedly correct in his suggestion that the drapery of this statue reached to the feet, helping to support the figure and demanding a very large plinth. Such a figure might have been a woman, a goddess, Dionysus, or a priest of Dionysus. A mortal woman as head of a line of statesmen and athletes would be inappropriate; a mortal man,<sup>1</sup>

<sup>1</sup> Aparus, father of Acnonius, has been suggested, but this attribution leaves unexplained the size of the cavity.

if enough were known about him to give him the garb of a priest, would surely have been honored by an inscription. Neither Dionysus nor a goddess needed an inscription. Their attributes would be sufficient identification.

The juxtaposition of deities and mortals was no uncommon thing. At Delphi alone they appear in the dedication of the Lacedaemonians after Aegospotami, in which Poseidon was crowning Lysander; <sup>1</sup> in the dedication of the Athenians after Marathon, in which Athena appears with Miltiades; <sup>2</sup> and in the group of Battus, Libya, and Cyrene. <sup>3</sup> Dionysus is not especially appropriate as the head of this line; but Athena is. She was the patron goddess of Pharsalus; her image is the symbol chosen for the coins of the fifth and fourth centuries. <sup>4</sup> Moreover, she is the only deity besides Apollo mentioned in the inscriptions on the pedestal. In the inscription under cavity VII she figures as the special protector of Sisyphus I, father of the dedicator of the monument.

In view of these facts, it does not seem too daring to suggest that an Athena headed the line. If she be restored holding a spear in her right hand and resting her left on a shield with her drapery falling about her feet, the unusual size of the cavity can be accounted for without assuming that she was of colossal proportions. At the same time the crest of her helmet would make her taller than the others, and so set her apart as a deity. To such a figure the shoulder-fragment may properly be attributed. One technical point seems to indicate that it really did belong to an Athena. The neck-cutting, referred to above, comes too far out on the shoulder to have received the head and neck alone. If it be supposed, however, that the aegis also was set in, then the extent of the cavity so far out on the shoulder is explained. It is clear that by supplying an Athena to fill cavity I, we gain an appropriate head for the line, a figure adapted to fill the extraordinarily large cutting, and an explanation of the omission of the inscription. Hence, on this assumption, Homolle's theory of a later addition of the two end figures, already weakened by the

<sup>1</sup> Paus. X, 9, 7.

<sup>2</sup> *Ibid.* 10, 2.

<sup>3</sup> *Ibid.* 15, 6.

<sup>4</sup> *Catalogue of Greek Coins in the British Museum. Thessaly to Aetolia*, p. 43, pl. IX.

rejection of his so-called Sisyphus II, loses the only remaining grounds he adduces for its support.

And yet, if the composition of the group be carefully studied, it will appear that his theory is not altogether without foundation, in so far as it relates to Sisyphus II. For if the plan of the top of the pedestal (PLATE XIV) be examined, and the cavity of Sisyphus II (No. IX) be disregarded, the perfect balance in position and outline between the others will at once be observed. It is a balance of pairs: Agelaus (V) with Telemachus (IV), Daochus I (VI) with Agias (III), Sisyphus I (VII) with Acnonius (II), and Daochus II (VIII) with Athena (I).

The balance in shapes of the cavities means balance in pose of the statues. A glance at the restored drawing (Fig. 21 *B*)<sup>1</sup> will show the system on which the composition was planned. The general impression is that of a group whose upper boundary curves gently down from both ends to the centre. Four central figures with the broad, quiet surfaces either of the nude form or of a heavy, unyielding mantle (Daochus I) are framed in on either side by a group of two richly draped figures.<sup>2</sup> The exact centre of the group is marked by the upright spear and raised left arm of Agelaus. The impression of deliberately balanced composition given by the general outlines is strengthened by a study of the gestures in each case. All these were restored with an eye to indications present in the individual figures, regardless of any possible resulting symmetry in the group. In restoring the arms, the upper arm was actually present, or its position was definitely indicated by the muscles of the trunk in every case but that of Daochus II. In that case the left arm has been drawn raised and extended simply because no other pose seemed to offer sufficient explanation of the space between the cavity of this figure and that of Sisyphus I. With an upper arm at shoulder-height, probable variations in the pose of the forearm take place within limits such

<sup>1</sup> Apologies are offered for the roughness of a sketch prepared by archaeologists, not artists.

<sup>2</sup> It is true that for the exact pose and drapery of Daochus II we have no evidence. But the figure was certainly draped, and more probably not in the unusual sheath-like chlamys of Daochus I. The Athena wore an Ionic chiton, and over this would have had either a mantle or Doric peplos.

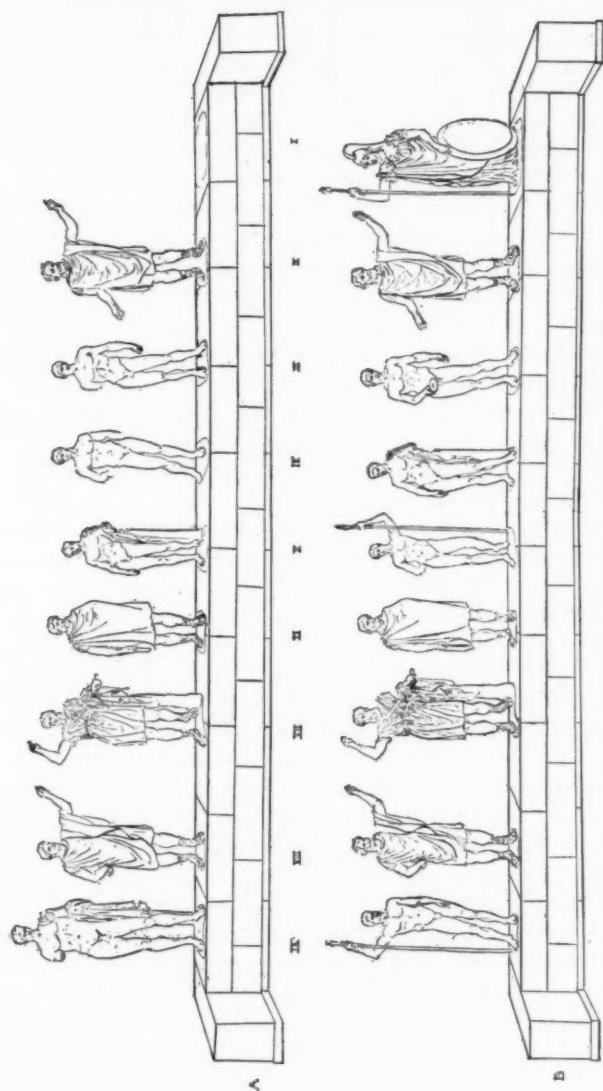


FIGURE 21. — THE OFFERING OF DAOCHUS AT DELPHI.  
*A.* As described by Homolle. *B.* As described in the accompanying article.



that they could not seriously alter the main lines of the composition. Where the upper arm is not lifted, more essential differences of motive in the forearm may occur. The right upper arms of Aconius, Agias, Telemachus, and Agelaus were certainly not raised. The restoration of the forearms is, however, in at least three cases probable. In the case of Aconius, the arm is extended from the elbow to give the figure the balance needed to satisfy the eye. Had it hung at the side, the outstretched left would seem to pull the figure too far in that direction. For the Agias we have hesitated to offer a restoration. Yet of the possible poses and motives for the right hand, the one suggested—with the arm bent at the elbow and extended forward and toward the left, perhaps holding a phiale, as does the *Idolino*—seems the least unsatisfactory. With the Telemachus there can be little choice; the Agelaus has already been discussed.

The group resulting from these restorations of single figures surprises us by a balance of gesture as thoroughly carried out as if it had been the restorers' special purpose. The two outer groups with their commanding gestures correspond almost line for line. Of the central group, Agias and Daochus I have outer arms dropped quietly at the side, inner bent across the body; Telemachus and Agelaus have the outer arms bent. And yet over this framework of symmetry individual touches are so happily introduced that there is not a suggestion of heraldic stiffness. So far, then, as composition goes, these eight figures form a self-contained group without the *Sisyphus II*.

In spite of the exclusion of this figure on grounds of composition, it is well nigh certain that it was placed here at the time of the erection of the monument. If it was an addition, the original pedestal must have been one block shorter. The question then arises whether originally the precinct was narrower, with its rear wall turning sooner at the west end or was always of this width, leaving an ugly gap at the west end of the pedestal. This second alternative is so incredible that it need not be considered; but the other, that the wall formerly abutted on a shortened pedestal, must be disproved before we can say that the figure, which seems to stand outside the group, actually belonged to it from the beginning.



This proof we are able to offer, thanks to studies made in Delphi at our request by Mr. W. B. Dinsmoor, Carnegie Fellow in Architecture of the American School at Athens. The west end of the block of Daochus II has an *anathyrosis* which apparently is not a converted finished surface, for the marginal drafting has not been narrowed in the least, and the undercut drafting shows no sign of having returned, as it does on the present end blocks (PLATE XIV, A, *aa*). Further, the present short end stone in the middle course (PLATE XIV, A, *c*) — which might naturally be expected to have ended that course in the shorter pedestal — is too long to fit under the block of Daochus II. Again, the present end blocks in the top course have a raised lip (PLATE XIV, A, *bb*) next to the wall, which is not found on the block of Daochus II. It may, of course, have been planed off; but there is no trace of this. Finally, there is no possible relation between the joints in the wall behind and any shortened form of pedestal (see PLATE XIV, B).

This might be explained if the precinct-wall could be considered later than the pedestal. In reality, however, it can be shown to be earlier and to have been standing a number of years.<sup>1</sup> For its *euthynteria* is cut for a ground-level 0.07 m. lower than that of the pedestal (see PLATE XIV, A); and, what is just as conclusive, the orthostate blocks behind the pedestal, now completely hidden, have the same careful drafting as those in the side-walls which were always visible. This is discernible in Figure 2. It is not to be doubted, therefore, that the blocks now concealed were once completely exposed to view. At the points where the pedestal abuts on the side-walls this drafting has in each case been hewn down to form an *anathyrosis*. It is to this later insertion of the pedestal that the raised lips previously mentioned, on the upper surfaces of the end blocks, are due. They prevented chipping of the edges when the blocks were pried into place.

It seems clear, then, that the wall was erected first and that the group with its pedestal was set in at a later time and filled the entire space.<sup>2</sup>

<sup>1</sup> First suggested by Homolle, *B. C. H.*, XXIII (1899), p. 425. The contrary is supported by Keramopoulos, *Ὁδὸν τῶν Δελφῶν*, p. 54.

<sup>2</sup> How long before this the wall had been built is not certain. The fact that

If, then, Sisyphus II belongs in the original group as here erected, but stands apart when the unity of the group is considered, how are we to reconcile the opposing facts? The explanation which we propose is this: that the Lysippean bronze in Pharsalus of which the Agias seems to be a copy was not an isolated figure, but a group; that this original group did end with Daochus II, the dedicator; but that when the copy was erected at Delphi, inside an enclosure too long to be filled by the original group, rather than leave space at one or both ends, another statue—of the dedicator's son—was added.

At all events, it seems clear that any study of this dedication as a group must consider only the eight figures ending with Daochus II. Analysis of the group of nine figures reveals no principle of artistic arrangement; the eight, on the contrary, show just that striving for rather obvious balance which is characteristic of the only other extended composition of the late fourth century known to the writers—the frieze of the choregic monument of Lysicrates. Nor must the breaking down of this careful arrangement through the addition of the Sisyphus II be imputed to indifference on the part of the later sculptors. A Thessalian prince's orders, like those of a modern prince, would have overridden any objections raised on aesthetic grounds.<sup>1</sup>

this stands directly over the older precinct of Neoptolemus while the later precinct of that hero adjoins it to the east suggests that this was earlier than the later precinct and may have been itself the precinct of Neoptolemus for a time. Its clamps are in the older  $\neg$  form, while the later Neoptolemus-precinct employs  $\neg$  clamps. By comparison with the votive offering of the Arcadians (dated 369 B.C.), which employs the same materials in its construction but the latest form of Greek clamp, this precinct must be dated early in the fourth century; and still earlier apparently is to be placed the date of the precinct in which our group stands. Later than either of these, as it would seem, because of its position in the angle between them, is a large poros block, serving as a pedestal but bearing the same contractor's signature ΠΑΓΚΡΑ as the lowest limestone blocks in the temple of Apollo. This might well date from about 360 B.C., and confirms the preceding argument for dating the Thessalian precinct early in the fourth century if not late in the fifth.

It has been thought that the Thessalian precinct must be later than the earthquake of 374 B.C., as a result of which the old temple of Apollo was pulled down and its sculptures buried in the front part of the old precinct of Neoptolemus, which projects far beyond the higher Thessalian precinct; but there is no evidence that the old precinct was not already buried by an earlier landslide.

<sup>1</sup> The reader is reminded of the embarrassingly dictatorial tone of Isabella d'Este toward Perugino, in her order for the Triumph of Chastity.

We propose, therefore, an original group of eight figures, arranged on a carefully composed plan, with the Agelaus assigned by Homolle moved to the position of Telemachus and in its place the new figure found in 1907. For the head of the line Athena is suggested, and a single fragment—that of a right shoulder—is attributed to her. It has been proved that Homolle was wrong in including his Sisyphus II in the group and in considering both end figures later additions, but correct in that Sisyphus II seems to have been an addition to the group as originally composed. For this figure a foot (see p. 466) is available, but there is no proof that it belonged to the group.<sup>1</sup>

In restoring the group it has been necessary to depend on pure conjecture for the type of the Athena, the pose of Daochus II and Sisyphus II, the heads of all the draped figures, and the right arms of Agelaus and Telemachus. In all other cases, as has been explained above, the restorations follow indications given by the preserved portions. The conjectured parts, however, are not such that they could have altered materially the main outlines of the group.

Such dedicatory groups, great aggregations of single free-standing figures, have always been familiar to students of Greek sculpture through tantalizing literary allusions; but to form any idea of their actual appearance we have had to reason forward from existing single figures or backward from architectural sculptures. We venture to hope that the present restoration may offer, in a form fairly approximate, an example of a type of Greek sculptural composition hitherto only vaguely understood.

ELIZABETH M. GARDINER,  
KENDALL K. SMITH.

<sup>1</sup> In this paper no attempt has been made to distinguish and discuss the varied styles of sculpture exhibited by the group. It seems certain that at least two sculptors were employed, one very possibly a Thessalian who executed the draped figures, and another a Sicyonian (?) acquainted with the repertoire of Attic types, who did the nude figures. A study of these various styles would certainly prove fruitful.

## THE PLAN OF THE PRECINCT

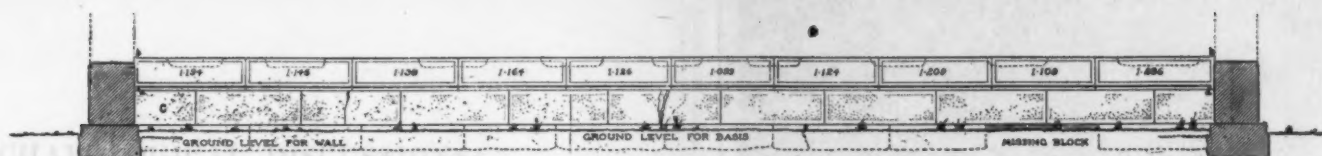
THE plan of the precinct is restored as shown on PLATE XIV on the basis of the following facts.

The southern portions of both side-walls are no longer in place and their extent in this direction cannot be definitely determined (cf. Fig. 2). The west wall, however, still contains four orthostates, of which the outermost has no cramp-cutting, and therefore cannot have adjoined an angle-block; one or more regular orthostates must have intervened. The peculiar location of the large poros base (see p. 473, note 2) suggests that the precinct reached forward to that point. It would thus have exactly the depth, as it now has just the width, of the second precinct of Neoptolemus, which was built beside it. This allows nine blocks of the usual length, 0.90 m., in each of the side-walls.

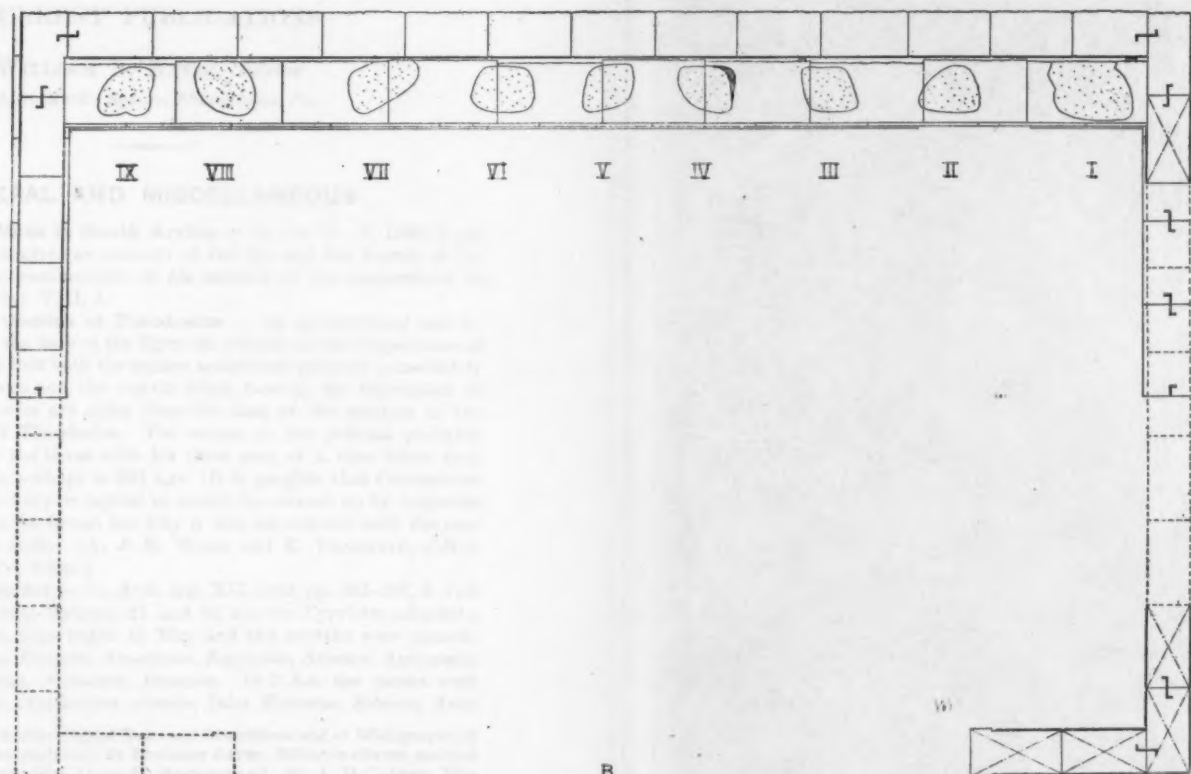
Of the east wall only the rear angle-block is *in situ*. But there are lying near by the orthostate which stood next to this angle and formed a joint with the end of the pedestal; the front angle-block, which has a cramp-cutting on the side as well as at the end, indicating that the front of the precinct was at least partially closed; two blocks shown by their cramp-cuttings to have been joined to the corner-block; and an orthostate ending in an anta, which evidently belongs to the opening in the front wall. This anta-block, since it had no cramp-cutting, did not stand next to the corner. In the restoration only one block has been inserted between it and the angle in order to leave the front as open as possible, on the analogy of other exedrae. This gives still enough wall-space so that the poros base would not block the opening.

The plan of the precinct, therefore, is restored as shown in the diagram.

WILLIAM BELL DINSMOOR.



A



11

THE GROUP DEDICATED BY DAOCHUS AT DELPHI

#### A. Elevation of Pedestal.

### B. Plan of Top of Pedestal and Restoration of Wall of Precinct.

Waters in the United States. Monthly Weather, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 258

The cross section of the building assembly is shown in the diagram. The assembly consists of the following layers (from top to bottom):

- a** - Sloped roof with insulation and waterproofing.
- b** - Horizontal section of the wall with insulation and waterproofing.
- c** - Vertical section of the wall with insulation and waterproofing.
- d** - Vertical section of the wall with insulation and waterproofing.
- e** - Vertical section of the wall with insulation and waterproofing.
- f** - Vertical section of the wall with insulation and waterproofing.

<p>                 1. What type of work                  environment do you                  experience in relation to                  alcoholism, gambling,                  C.D. and/or D.D.                  (changed to 1990-1991)             </p>	<p>                 2. How has this work                  environment changed in                  1991 and 1992 and in                  1993 and 1994? (has the                  environment changed                  more or less?)             </p>
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**THE GROUP D**

**A. Elevation of Pedestal.** **B.**



## ARCHAEOLOGICAL DISCUSSIONS<sup>1</sup>

### SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

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#### GENERAL AND MISCELLANEOUS

**Glaser's Explorations in South Arabia.** — In *Alt. Or.* X, 1909, 2, pp. 1-32 (pl.), O. WEBER gives an account of the life and the travels of the late Eduard Glaser, in continuation of his account of the explorations in South Arabia, given *ibid.* VIII, 4.

**The Base of the Obelisk of Theodosius.** — An architectural and archaeological study of the base of the Egyptian obelisk in the Hippodrome at Constantinople shows that both the square sculptured pedestal immediately beneath the bronze legs and the marble block bearing the inscription on which this pedestal rests are older than the date of the erection of the obelisk in the reign of Theodosius. The scenes on the pedestal probably represent Constantine the Great with his three sons, at a time when they were all three Caesars, perhaps in 333 A.D. It is possible that Constantine brought the obelisk to his new capital to match the one set up by Augustus in the Circus Maximus at Rome, but why it was not erected until the year 390 is not altogether clear. (A. J. B. WACE and R. TRAQUAIR, *J.H.S.* XXIX, 1909, pp. 60-69; 3 figs.)

**The Cypriote Calendar.** — In *Arch. Rel.* XII, 1909, pp. 335-337, A. VON DOMASZEWSKI shows that between 21 and 12 B.C. the Cypriotes adopted a calendar in which the year began in May and the months were named: *Aphrodisios, Anchisaios, Romaioi, Aineadaioi, Kapetolioi, Sebastos, Agrippaioi, Libaioi, Oktabios, Iulaioi, Neronaios, Drusaioi*. In 2 B.C. the names were changed to *Aphrodisios, Apogonikos, Aineios, Iulos, Kaisarios, Sebastos, Auto-*

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Mr. L. D. CASKEY, Miss EDITH H. HALL, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Professor CHARLES R. MOREY, Miss M. L. NICHOLS, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. N. P. VLACHOS, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after July 1, 1909.

For an explanation of the abbreviations, see pp. 123, 124.



*kratorikos, Demarchexios, Plethypatos, Archiereus, Hestios, Romaioi.* Aphrodisios began September 23.

**Greek Influence on Chinese Art.**—In *Z. Ethn.* XLI, 1909, pp. 1-21, ADOLF FISCHER calls attention to influences on Oriental art that must have come from Greece. A wooden statue of the goddess of Mercy and two female statues made of dried lacquer show soft round lines in the clinging drapery and graceful forms that recall Greek handiwork very vividly. Bronze statues also show this Greek-Indian influence as, e.g., that of Kwanyin at Tatsingör, near Peking. A series of Chinese grave-reliefs which Fischer reproduces show startling similarity to chariot processions in old Assyrian or Babylonian sculptures.

**Western Influence on Chinese Vase Decoration.**—In *Z. Ethn.* XL, 1908, pp. 932-939, OTTO JAEKEL points to striking resemblances between the decoration of the earliest earthenware vases of China and that of the bronze vessels of the Aegean and western Asia. The dragon, the mountain lion, waves, clouds, the shapes of mountains and trees, have real parallels in the art of the West. The horizontal position of legs, indicating rapid movement, is particularly striking in both. He thinks these forms were all derived from stylistic representations of waves and that they were introduced from the West (so Münsterberg's *Kunstgeschichte*, III, p. 281), not as A. Reichel thought (*Memnon*, 1907, p. 54) from East to West. He points to certain old Persian vases which may have been archetypes of the ancient Chinese vases from which his own are derived. A bronze lion found in Tsinaufes, used probably as a base for a statuette, shows a striking resemblance to Babylonian lions similarly used. The paper is followed by a discussion of several pages.

**Contributions to Scandinavian Archaeology.**—The second volume of the *Fornvännen* of the K. Vitterhets Historie och Antikvitets Akademien (Stockholm, 1908, Wahlström och Widstrand, 385 pp.) contains several contributions to Scandinavian archaeology. O. ALMGREN describes four graves of the Viking period at Sagån, pp. 1-19 (22 figs.); E. BRATE discusses the Runic inscriptions on the Isle of Man, pp. 20-34, 77-95 (2 figs.); J. AHRENBERG discusses the Sigtuna doors at Novgorod, pp. 35-43 (2 figs.); E. EKHOF describes a carved bench in the Kungsåra church in Vestmanland, pp. 49-76 (12 figs.); O. ALMGREN discusses northern stone-age carvings, pp. 113-125 (30 figs.); O. RYDBECK gives an account of a cemetery of the early Iron Age at Skane, pp. 125-138 (12 figs.); T. J. ARNE describes a grave of the Stone Age in the parish of Söndrum, Halland, pp. 139-144 (8 figs.); G. HALLSTRÖM writes on north Scandinavian rock carvings, pp. 160-189 (15 figs.); E. EKHOF discusses the roof of the round church at Bromma, near Stockholm, pp. 189-201 (8 figs.); ROSA NORSTRÖM records the discovery of Roman coins at Sigdes, Gotland. Objects of the Bronze Age from St. Dalby, Öland, are also published, pp. 205-208 (10 figs.); as well as a full account of the acquisitions of the National Historical Museum at Stockholm for the year 1907, pp. 209-319 (214 figs.).

## EGYPT

**Chronology in Early History.**—In *Z. Ethn.* XLI, 1909, pp. 283-295, EDUARD MEYER gives a summary of the first volume of the new edition of his *Geschichte des Altertums*, under the title 'Alte Geschichte und Prähistorie.'



Egyptian chronology, he says, now fixes the twelfth dynasty on astronomical grounds between 2000 and 1785 B.C., bringing the time of the pyramid builders into the first half of the third millennium and King Menes to about 3300 B.C. The Egyptian calendar of Heliopolis and Memphis began with the 19th of July, 4241 B.C. The oldest Trojan city Meyer places about 3000 B.C., but insists that there were no Indo-Germanic peoples in Asia Minor until late in the second millennium. He discusses at some length Cretan chronology and ethnology and closes his paper with an argument in favor of regarding the home of the Indo-Germanic race, in accord with older ideas, as in Central Asia, basing this on the newly discovered language of the Tocharians, which is, strange to say, a "centum-language."

**Was Khasekhumui called Mena?**—In *S. Bibl. Arch.* XXXI, 1909, pp. 128-132 (2 pls.), F. LEGGE shows that it is very improbable that Mena was the *nebti* or the *suten bat* name of King Khasekhumui of the first dynasty of Egypt.

**The Length of the Reign of Amenhotep II.**—In *S. Bibl. Arch.* XXXI, 1909, pp. 42-43, F. L. GRIFFITH discusses the importance of the cartouche of Amenhotep II on one side of a wine-jar, which has on the other side a date of year 26, in determining the length of the reign of Amenhotep II, reaching the conclusion that it has little weight; furthermore that there is no clear evidence for believing that his reign continued longer than between three and seven complete years, and that it was probably but four to five years long.

**Egyptian-Mycenaean Ornamental Vases.**—The flowers, ducks' heads, and other objects which are seen above the rim of show vases in Egyptian paintings, have been explained by L. Borchardt as representing the decoration on the inside of the vase, and by H. Schäfer as objects standing on the rim, but they are rather to be interpreted as actually inside the vase. In the oldest times, natural flowers were so used; later, wooden ones faced with gold; and the gold flower and leaf disks found in Mycenaean graves are remains of such. Figures of birds, animals, and other objects belonging to a landscape were also introduced, and in course of time filled the vessel entirely and overflowed upon the table top. How far such figures within a vase developed into figures as handles and as ornaments on the outside, and whether the origin of painted decoration of vases is to be traced to plastic objects within, are doubtful questions. The raised "emblems" in gold and silver dishes of Hellenistic and Roman times are probably due to a Ptolemaic revival of the very ancient Egyptian custom of treating a vessel as a miniature lake or landscape. (A. JOLLES, *Jb. Arch. I.* XXIII, 1908, pp. 200-250; 50 figs.)

**The Egyptian Method of Working Hard Stones.**—In *S. Bibl. Arch.* XXXI, 1909, pp. 172-184 (3 pls.), A. F. R. PLATT discusses the methods of quarrying and dressing stone employed by the ancient Egyptians. Holes were drilled in the rock with tubular drills tipped with corundum, which were in use in Egypt from an early date. The vases of granite, basalt, diorite, etc., that are found in the earliest tombs were chipped and polished outside without rotary motion, and were hollowed out by grinding with stone blocks fed with sand or emery. Blocks were split off in the quarry, probably by the expansion of wooden wedges that were driven into the drill-holes dry and were subsequently saturated with water; but it is pos-

sible that the Egyptians understood also what is known as the feather and block wedge used by modern quarrymen. One inscription states that it took seven months to quarry two flawless blocks to be used as obelisks. Stone sarcophagi were excavated by drilling holes with corundum-tipped drills and then breaking through the spaces between the holes. In later times there were saws of bronze or hardened copper with corundum teeth set in the edges. Chisels also were used. All that have been found are made of hardened copper.

**The Antiquity of the Hoe in Egypt and in Asia.**—In *Or. Lit.* XII, 1909, col. 107, W. M. MÜLLER shows that the Egyptian word *marru*, which is represented by the picture of a primitive hoe or mattock, is a word of Semitic origin that is found also in Babylonian. This indicates that Syrian cultivation of the soil with this instrument was at least as old as this sort of cultivation in Egypt.

**Egyptian Method of Iron-working in Africa.**—In *Z. Ethn.* XLI, 1909, pp. 22-53, F. VON LUSCHAN describes iron-working in Africa. The first part of the article describes various forms of bellows, one of which is strangely like that in use in ancient Egypt. Two shallow vessels are covered with a loose matting of reeds, which is pulled up and forced down in alternation, driving the air through pipes into the heart of the fire. The ancient prototype dates back to the reigns of Thuthmes III and Amenhotep II (1471-1448 B.C.).

**Monuments of Ancient Ethiopia.**—Emphasizing the importance of the University of Chicago Expedition in Nubia which made the first complete collection of the inscribed monuments of Ethiopia, J. H. BREASTED, in *Bibl. World*, XXXII, 1908, pp. 376-385, reviews the problems connected with the history and language of Ethiopia and gives a clear statement of the important results of the discovery by Dr. Karl Schmidt in Cairo in 1906 of fragments of parchment written with Greek letters in a language neither Greek nor Coptic, but which proved to be ancient Nubian. Since the Greek and Coptic originals of some of these fragments are known, the discovery will lead to the decipherment of the ancient Nubian language.

**The Claim of Divinity on the Part of the Pharaohs.**—In *Or. Lit.* XII, 1909, cols. 1-5, W. M. MÜLLER seeks to show that the throne-name of the kings of Egypt is not to be translated as a doxology, containing an ascription of praise to the divinity, but is really a claim of divinity on the part of the king himself. This can be traced back into the early Egyptian dynasties, and is evidence that the claim to be an incarnation of the god Ammon-Re does not begin in the time of the New Empire.

**A Serpent Altar in Cairo.**—In *Arch. Rel.* XII, 1909, pp. 221-223 (pl.; fig.), S. WIDE publishes a marble altar in Cairo 21.5 cm. high, adorned in front with a rosette and on either side with a serpent climbing up to a dish which rests on top of the altar and held the offerings. The serpent symbolizes the dead man and is represented twice for the sake of symmetry. On pre-Mycenaean graves a vessel was placed for the offerings for the dead; and on geometric vases intended for sepulchral purposes the serpent often appears.

**The Dodgson Papyrus.**—In *S. Bibl. Arch.* XXXI, 1909, pp. 100-109 (2 pls.), F. L. GRIFFITH gives a translation of the Dodgson papyrus, and shows that there is nothing in the document to connect it with Christianity.

It is not, as was formerly claimed, a series of curses upon one who had adopted Christianity, but it contains messages of reproach and warning sent from the oracle of Khnum, Sopti, and Anuki, the deities of Elephantine, to two persons of wealth and position who had neglected the sacred mysteries of Osiris.

**Steatite Libation Cups.**— In *Proc. Soc. Ant. XXII*, 1908, pp. 89-102 (12 figs.), Sir JOHN EVANS discusses a series of steatite libation bowls found in Egypt, and concludes that they probably date from the revival of the worship of Serapis and other Egyptian deities, under Julian the Apostate, about 360 A.D.

**The Γῆς Πιπλοῖος of Hecataeus.**— The genuineness of the supposed fragments of the Γῆς περιόδος of Hecataeus, which was argued on the negative side by Cobet (*Mnemosyne*, 1883) and in the affirmative by Diehls (*Hermes*, 1887), is discussed again by J. WELLS in *J.H.S.* XXIX, 1909, pp. 41-52. He believes that the lack of any reference to the book in the fourth century, especially by Aristotle, and the positive opinion of Callimachus that the fragments were forged, together with other external and internal evidence, are decisive proof of a third-century Egyptian forgery, greatly outweighing the verdict of Eratosthenes on the other side.

**Two Greek School Tablets.**— The British Museum owns two of the most perfect of the wooden school books of Graeco-Roman Egypt. One is a single slab, 16<sup>11</sup>/<sub>16</sub> × 5<sup>1</sup>/<sub>16</sub>, the other a bunch of eight, originally nine, numbered tablets, somewhat smaller than the first. They contain grammatical exercises for teaching the use of the cases, the government of verbs, the conjugation of *πράω* (with *ο* written for *ω*), the phonetic values of the letters of the alphabet, etc., and evidently show the usual method of teaching such things in the third century A.D. They are published, with facsimiles and with notes on four other wooden books in the British Museum, by F. G. KENYON, *J.H.S.* XXIX, 1909, pp. 29-40 (2 pls.).

**Leadén Token-coinage of Egypt under the Romans.**— J. G. MILNE supplements a chapter contributed by him to *Fayûm Towns and their Papyri*, by a further discussion of the lead coins found in that region, and elsewhere in Egypt. He still holds that these coins were a local token-currency for low values, current in the latter part of the second and in the third century A.D., when the Alexandrian mint issued hardly any coins of less value than tetradrachms. (*Num. Chron.* 1908, pp. 287-310; pl.)

## BABYLONIA, ASSYRIA, AND PERSIA

**Documents of the First Dynasty of Babylon.**— In the *Cuneiform Texts of the Babylonian Expedition of the University of Pennsylvania*, Vol. VI, Pt. 2 (1909), pp. xvi, 164 (70 pls.), A. POEBEL publishes in photograph, transcription, transliteration, and translation 138 tablets containing legal and business documents from the time of the first dynasty of Babylon, chiefly from Nippur. These documents embrace purchases, redemptions, exchanges, partitions of estates, adoption-contracts, marriage-contracts, manumissions, loans, contracts of hire, leases, receipts, memorandums, and attestations made before a court. Of particular importance is the list of date-formulas covering the years from Hammurabi to Samsu-ditana. This is followed by a discussion of the Babylonian system of naming years

after events, and an outline of the political history of Babylon from the seventeenth year of Sin-muballiṭ to the end of the first dynasty. The volume is provided with copious indices and tables describing the character and contents of the tablets. The photographic reproductions are so admirable that it is possible from them to read the inscriptions without difficulty.

**Babylonian Chronicle of the First Dynasty.**—In *S. Bibl. Arch.* XXXI, 1909, pp. 14-19, C. H. W. JOHNS discusses a number of the years, the Babylonian names of which have not yet been determined with certainty, and endeavors to identify these with particular years of one or other of the kings of the first dynasty.

**Ancient Babylonian Personal Names.**—In *Z. Assyr.* XXII, 1909, pp. 284-316, P. DHORME gives an alphabetical list in transliteration and translation of the early Babylonian personal names in the documents from Lagash that have been published in the first and second series of tablets edited by Thureau-Dangin, and in the historical tablets which have been published in various reviews. All belong to the pre-Sargonic period. They throw an interesting light upon the theology and upon the civilization of that early age.

**Sargon, the Father of Naram-Sin.**—In *Or. Lit.* XII, 1909, cols. 53-54, P. DHORME discusses anew the troublesome question of the relation of Sargon, the father of Naram-Sin, to Sharru-GI (see *A.J.A.* XIII, pp. 192-193). He comes to the conclusion that Sharru-GI is to be read Sharru-gani, and that this name has been confused by later scribes with Shargani-sharri, the father of Naram-Sin. See also Halévy in *R. Sév.* XVII, 1909, pp. 110-114.

**The Genealogy of the Kassite King Agum.**—In *Or. Lit.* XII, 1909, cols. 108-110, F. HOMMEL claims that the inscription of King Agum II, published in V, R. 33, agrees with the List of Kings; and that the first three kings of the Kassite dynasty are Gandi, Agum, and Kastilias.

**The Patesis of Tupliash.**—In *Or. Lit.* XII, 1909, cols. 161-162, A. UNGNAD discusses a number of documents which prove the existence of an ancient state named Tupliash, whose rulers bore the title of Patesi.

**The Law Book of Hammurabi.**—In *Z. Morgenl.* LXII, 1908, pp. 385-393, M. SCHORR and D. H. MÜLLER discuss the difficult sections 280-282 of the Law Code of Hammurabi. Both agree that the words, "when a man buys a slave in a foreign land," refer to the purchase of a Babylonian slave, who in some way has come into the possession of a foreign owner. In this case there are three possibilities: first, the master has sold the slave to a foreigner; second, he has been stolen and carried to the foreign land; third, the slave has run away from Babylonia. Schorr holds that these laws contemplate entirely various aspects of the second possibility. Müller holds that the three laws contemplate all three possibilities.

**Erba-Adad and Karaindash.**—In *Or. Lit.* XII, 1909, cols. 54-58, P. SCHNABEL brings evidence to show that Erba-Adad was a contemporary of Karaindash, and by defeating him won the right to bear the title of king of the four quarters of the world. Erba-Adad must be at least the third king of Assyria after Ashurrimnishesu and, therefore, cannot well be a contemporary of Karaindash I, but must be the contemporary of Karaindash II.

**The Name Sennacherib.**—In *Z. Morgenl. Ges.* LXII, pp. 721-724, A. UNGNAD maintains that the name of the Assyrian king should not be read Sin-ahê-erba, but Sin-ahhê-riba, which means "May Sin give brothers for a

reward" (that is, for the piety of the father). This pronunciation is nearer to the Hebrew pronunciation Sennacherib.

**New Babylonian and Achaemenian Chronology.**—In *Z. Morgenl. Ges.* LXII, 1908, pp. 629-647, F. H. WEISSBACH gathers up the new material that has lately been afforded for the determination of the dates of the Babylonian and Achaemenian kings. Through the publication of Clay's *Legal and Commercial Transactions* and Ungnad's *Monuments of the Royal Museum of Berlin* more than one thousand new documents have been made accessible, that make possible the determination of a number of historical datings. The problem of the chronology of the Behistun inscription has entered upon a new stage since King and Thompson published their revised and enlarged text of it. All these new facts are investigated, with the result that the dates of all the more important events in the reigns of the Persian kings from Artaxerxes II to Darius III are chronologically established.

**Babylonian Omens from Animals.**—In *Mitt. Vorderas. Ges.* XIV, 1909, pp. 127-304, J. HUNGER gives an elaborate discussion of the omens derived from living animals and from sacrificial victims, together with the Graeco-Roman parallels. After a preliminary discussion of the theory of omens in antiquity, he takes up the various kinds of omens derived from birds, e.g. the falcon, "cave bird," raven, eagle, dove, swallow, cock, etc. He then takes up the omens from animals, e.g. the horse, ass, ox, sheep, goat, gazelle, pig, dog, fox, etc. The elaborate systematic treatment of omens that is found in Babylon has few parallels among the Greeks and Romans; but, on the other hand, the effort to create favorable omens and to remove the effect of bad ones by expiatory sacrifices, such as is found especially among the Romans, has no analogy in Babylon. In all probability the Graeco-Roman system of divination is to be traced back ultimately to a Babylonian source.

**Forecasting the Future among the Babylonians and Assyrians.**—In *Alt. Or.* X, 1909, 3, pp. 1-36, A. UNGNAD discusses the methods of divining the future that were used in ancient Babylonia. Among these were the examination of the liver of sacrificial victims, the use of the lot, bowl-divination with oil or with water, divination with fire, astrology, the observation of atmospheric phenomena, dreams, and portents from the motions of birds and animals. He gives also a discussion of the so-called handbooks of divination, and of the process of sacrifice for purposes of divination, and of the practice of oracle-giving.

**The Goddess Ištar in Assyro-Babylonian Literature.**—In *S. Bibl. Arch.* XXXI, 1909, pp. 20-37 (2 pls.), 57-69 (pl.), T. G. PINCHES discusses the origin and history of the name of Ištar, identifies her with the Sumero-Akkadian Innana, whose worship has been traced back to 4000 B.C.; he also discusses certain aspects of Ištar as she appears in the legend of the descent of the goddess into the underworld to seek her husband, Tammuz; Ištar as the great nature-goddess; Ištar as the goddess of war; the Gilgames legend and the "Ištar Psalm"; and, finally, the aspect of the goddess as revealed in certain prayers and invocations to her and Tammuz.

**A Hymn to Bel.**—In *J.A.O.S.* XXIX, 1908, pp. 184-191, F. A. VAN DERBURGH gives a translation of a difficult hymn to Bel, published in *Cuneiform Texts*, XVI, Plates 11 and 12.

**New Representations of Resheph.** — In *Or. Lit.* XI, 1908, cols. 529-531 (4 figs.), W. SPIEGELBERG describes four hitherto unpublished representations of the Semitic god Resheph that have recently been found in Egypt. All show the familiar type of the armed warrior in profile, with tall, pointed cap, spear, and shield.

**The Sumerian Question.** — In *R. Sémi.* XVII, 1909, pp. 107-109, 168-222, a series of letters is published by VIROLLEAUD, BEZOLD, and HALÉVY on the question whether the so-called Sumerian is to be regarded as a real language or only as an artificial invention of the Babylonian priests.

**The Historical Value of the So-called Vulture-stele.** — In *Memnon*, II, 1909, pp. 155-179 (2 pls.; fig.), MARIE PANCRITIUS discusses the historical inferences that may be drawn from the famous vulture-stele of Eannatum, king of Lagash about 3000 B.C. The largest fragment of the monument does not represent a line of marching soldiers, but a phalanx formed in V-shape, with interlocking shields and spears projecting between the shields. The existence of such a military formation implies a high degree of organization in the army of ancient Lagash, and allows some interesting inferences in regard to the development of military and political institutions in that country. The disparity between the rude art and the elaborate military organization demands the assumption of the recent entrance of a new and warlike race into an ancient seat of civilization. That is, it reflects the beginning of the conquest of Babylonia by the Semites.

**The Consecration of Slaves to the Gods.** — In *Or. Lit.* XII, 1909, col. 110 f., H. DE GENOUILLAC publishes a Babylonian tablet which contains a dedication of slaves in the same terms in which animals are devoted for sacrifice, which seems to indicate that these were designed as victims for human sacrifice.

**Thumb-prints in Babylonia.** — In *S. Bibl. Arch.* XXXI, 1909, p. 88 (pl.), C. H. W. JOHNS publishes fragments of a Babylonian tablet which seems to be a deliberate attempt to draw on an enlarged scale the marks left by a thumb on clay. This suggests curious questions as to whether thumb-prints were used in ancient Babylonia for purposes of identification, as by modern police-officers.

**The Use of Pork in Ancient Babylonia.** — In *Or. Lit.* XI, 1908, cols. 593-537, A. UNGNAD shows that pork was highly valued as food in the time of Hammurabi, and was offered as part of the sacrifices of the temples. There is a case on record of the severe punishment of the theft of a pig from the court of a temple, and lists of temple-provisions contain mention of various parts of swine.

**The U, the Qa, and the Mina in Babylon.** — In *J. Asiat.* XIII, 1909, pp. 79-112, F. THUREAU-DANGIN discusses the values of the ancient Babylonian weights and measures, reaching the conclusion that the U, or linear unit, had a length of 495 millimeters; the Qa, the unit of capacity, contained 404 millilitres; and the Mina, the unit of weight, contained 505 grammes.

**The Babylonian Origin of the Greek Obolos.** — In *J.A.O.S.* XXIX, 1908, pp. 204-209, J. A. MONTGOMERY publishes an Aramaic ostrakon from Nippur in which the word *moba* occurs. This seems to be the coin indicated by the abbreviation *m* in a number of Aramaic texts, and seems also to be the origin of the Greek word *obolos*, a small Attic coin, in value



one-sixth of a drachma. In consideration of the digamma-like pronunciation of the Babylonian *m*, this etymology is perfectly natural. No Greek etymology for the word has yet been discovered.

**The Old Babylonian Letter addressed to Lushthamar.** — In *J.A.O.S.*, XXIX, 1908, pp. 220-223, G. A. BARTON argues that the much discussed Lushthamar tablet, which is claimed to have come from the temple library of Nippur, was really written in Sippar, and cannot have been found at Nippur. The name of the sender of the letter was Ilushubani, son of Ibinishakh. From a recently published tablet it is known that he was a resident of Sippar and not of Nippur. This letter was not sent to Lushthamar, but was a duplicate that was retained by its author for his private file in Sippar. This is the reason why the clay envelope has not been broken.

**Babylonian Seals.** — In *Ber. Kunsts.* XXX, 1909, cols. 127-134 (9 figs.), L. MESSERSCHMIDT publishes five Babylonian seal cylinders in Berlin dating from the middle of the third millennium B.C. A piece of sculpture in relief of similar date and a round Hittite seal are also published.

**The Bison and the Chaldaean Celestial Bull.** — In *R. Arch.* XIII, 1909, pp. 250-254 (6 figs.), H. BREUIL explains the apparently man-headed bull on Babylonian seals as a rude naturalistic representation of the bison, the animal's beard making the face look human. Later the representation was misunderstood, and bulls were represented with human heads. Quaternary drawings of bisons, from Niaux, Font-de-Gaumes, and Altamira, exhibit resemblances to human features no less striking than those seen on Babylonian seals.

## SYRIA AND PALESTINE

**Excavations of the Palestine Exploration Fund.** — The third part of an extensive review of the report of the *Pal. Ex. Fund*, issued in 1902, deals with four minor sites, rather superficially excavated, in the border-land between southwestern Judaea and Philistia. Although not traced to so early periods as Megiddo and Lachis (see *A.J.A.* 1908, pp. 87, 356), these settlements go back to the second millennium B.C., and come down through Canaanite and early and late Jewish periods to Hellenistic, Maccabaeae, Roman, and in some cases to Byzantine and Saracen occupation. The Philistine remains, especially those from Gath, the city of Goliath, seem to bear out the theory that this people was of Mycenaean or Minoan stock. Tell Zakariya, ancient Azeka, may even derive its present name ultimately from the same source as Zakro in Crete. In the soft stone of all these hills there are numerous artificial caverns, used originally as cisterns, cellars, stables, and places of refuge, and only occasionally and in late times for burial. At Tell Sandahanna, ancient Marissa, Jewish Maresha, the home of Micah and Eliezer and chief city of Idumaea, one or two painted tombs that have escaped violation belong to a period of a transition from Greek (Ptolemaic) to Idumaeae names. A collection of lead puppets with hands and feet bound, which were found with denunciatory inscriptions in the debris of a sanctuary, shows how the superstition of the lower classes sought protection from enemies. (H. THIERSCH, *Arch. Anz.* 1908, cols. 344-413; 19 figs.)

**The Stele of Zakir.** — In *B. Soc. Ant. Fr.* 1908, pp. 223-224, C. BRUSTON discusses the stele of Zakir, king of Hamath about 800 B.C., recently pub-

lished by Pognon (*Inscriptions sémitiques de la Syrie, de la Mésopotamie et de la région de Mossoul*). The writing is similar to that of the famous Moabite stone. The word Elôr he takes to be another name or title of Baal-Shamain, signifying the god of light. Zakir records that he erected this stone because Baal-Shamain had made him king and then saved him from the attack of seventeen kings whom Hazaël, king of Aram, had united against him. The capital of Hamath was Hazrak, probably the same name as Hadrak in Zachariah (ix, 1), though there it is the name of a king probably taken from the town. Zakir was king of Hamath and Lahash or Lahish, which is perhaps the same as the Biblical Laish. The inscription is also discussed by J. BARTH in *Or. Lit.* XII, 1909, cols. 10-12; by J. A. MONTGOMERY in *Bibl. World*, XXXIII, 1909, pp. 79-84 (pl.); and by E. MEYER in *Arch. Anz.* 1908, cols. 510-511.

**Notes on a Few Inscriptions.**—In *J.A.O.S.* XXIX, 1908, pp. 192-202, C. C. TORREY shows that the expressions, "Sidon by the sea," "High heavens," and "the Resheph district" in the Phoenician inscriptions refer to three main districts of ancient Sidon. "Sidon on the Sea" was the cape, "High heavens" was the northern district of the territory on the mainland, and "the Resheph land" was the region to the south. He shows that an ornamental device found on Hebrew seals is really an adaptation of two Egyptian *ankhs*, or symbols of life. He publishes also a new copy of the high-place inscription in Petra containing a dedication to the goddess al-'Uzzā. In the light of this new text the inscription is to be translated, "These are the steles of al-'Uzzā and Mārē Baitā made by Wabhallāhi the caravan-master (?)."

**Mention of Astrology in Phoenician Inscriptions.**—In *Or. Lit.*, XII, 1909, col. 207, H. GRIMME seeks to show that the consonants 'lm cannot always be read *ēlim* 'gods,' but are sometimes singular and denote 'an astrologer.' The name appears as *elym* in Greek writers, and in Acts xiii, 8, as Elymas the magician.

**A Funerary Inscription from Hegra.**—In *R. Sémi.* XVII, 1909, pp. 66-69, J. HALÉVY publishes a translation and commentary on an inscription recently discovered at Hegra and published a few months ago by M. Chabot in the *C. R. Acad. Inscr.*

**The Scribbles at Sinai.**—In *S. Bibl. Arch.* XXXI, 1909, pp. 38-41, E. J. PILCHER reaches the conclusion that certain *graffiti* on some of the Egyptian objects brought by W. M. Flinders Petrie from the Peninsula of Sinai and exhibited at University College, London, in 1905, have no intelligible meaning but were made as the pastime of some illiterate person.

**A Bilingual Weight from Palestine.**—In *R. Arch.* XII, 1908, pp. 353-358 (2 figs.), RENÉ DUSSAUD publishes and discusses a terra-cotta weight recently acquired at the sale of Professor Naue's collection at Munich. The weight had the form of a lion on whose side is a bilingual (Assyrian and Aramaic) inscription "Palace of . . . king of Aššur. 1 Mina of the king," and on the bottom, in Phoenician characters, "Mina of the king." The object weighs 81 grammes. A similar weight, published by Father Vincent, is in the Ustinow collection at Jaffa. These inscribed weights indicate that in the eighth century B.C. weights certified as conforming to the system of the Assyrian royal mina were in use in Palestine. The Assyrian measures were



probably also employed, and the inscription *le-melek* or *lam-melek* on amphora handles may be rendered: "of the king (of Assyria)."

**Dolmens, Menhirs, and Cupmarks in Palestine.**—In *Z. Alttest. Wiss.* XXIX, 1909, pp. 113-128, H. GRESSMANN, in opposition to Spoer in *Z. Alttest. Wiss.* 1908, pp. 271 ff. (*A.J.A.* XIII, p. 197), maintains that the dolmens of Palestine are never altars, but are always graves, and that the cupmarks are exclusively designed to contain water for the dead. The menhirs are never phallic emblems, but are memorial stones either of events in the life of the nation, or of distinguished individuals, or are boundary stones.

**Some Problems of Herod's Temple.**—In *Exp. Times*, XX, 1909, pp. 181-183, 270-273, A. R. S. KENNEDY continues his discussion of some of the problems of Herod's Temple, begun in previous numbers of the same journal. He deals with the position of the temple-courts, the identification of the 'Beautiful Gate' and the position of the temple itself within the inner court.

**The So-called Agricultural Calendar from Gezer.**—In *R. Bibl.* XVI, 1909, pp. 213-269, H. VINCENT discusses the tablet recently found at Gezer which contains a sort of ancient Israelitish farmer's calendar. The same monument is discussed by J. HALÉVY in *R. Sémi.* XVII, 1909, pp. 151-153.

**Bible Lands in the Time of the Tell el-Amarna Letters.**—In *R. Bibl.* XVI, 1909, pp. 50-73, P. DHORME continues the discussion of the history of Canaan in the times of the kings Amenophis III and Amenophis IV that was begun in a previous number of the same review.

**The Religious Antiquities in Palestine.**—In *Memnon*, II, 1909, pp. 211-226 (6 figs.), E. SELLIN replies to the contention of H. Thiersch in *Jb. Arch. I.* 1907, cols. 275-358, that none of the remains found thus far in Palestine have any religious significance. He brings evidence to show that the standing stones in Gezer, Taanach, and Megiddo are really the same as the sacred pillars of the Old Testament, that the carved stones are actually altars, that the cave under the castle of Ishtarwashur was used as a sanctuary, and that the jars containing infants were not simply cases of burial, but were actual sacrifices.

**Some Problems suggested by the Recent Discoveries of Aramaic Papyri at Syene.**—In *Exp. Times*, XX, 1909, pp. 200-205, is published a paper read before the Third International Congress for the History of Religions held at Oxford in September, 1908, in which OWEN C. WHITEHOUSE presents some of the problems suggested by the Aramaic papyri recently discovered at Syene which throw some light on the period of Jewish life between 470 and 407 B.C. and also on certain obscure passages in Malachi, the 'Trito-Isaiah,' Joel, Ezra, and Nehemiah. The author considers especially in their bearing upon these problems, the three papyri edited by Sachau, which are copies of a letter addressed from the Jewish settlement at the stronghold Yeb to the viceroy of Judah in the seventeenth year of Darius Nothus, 407 B.C.

**Yahû or Yahw?**—In *Exp. Times*, XX, 1909, pp. 231-232, H. F. B. COMPTON discusses the vocalization of the name YHW which occurs in the recently discovered Aramaic papyri relating to the Jewish colony in Egypt, which the editors invariably vocalize as Yahû or Jahû. The author raises the question as to the connection between Yahweh and Yahû and suggests that YHW is an abbreviation of YHWH and as such should be

vocalized as Yahw, or Yahv, which would be an intermediate form between Yahweh and Yah.

**A Supposed Figure of Yahweh.**—In *R. Bibl.* XVI, 1909, pp. 121-127, H. VINCENT discusses the supposed image of Yahweh published by G. Dalman in the *Palästina-Jahrbuch*, II, 1906, pp. 44-49, and denies that there is any reason to suppose that this image was intended to represent Yahweh.

**The Name Jahwe.**—In *Or. Lit.* XII, 1909, cols. 211-213, P. HAUPT holds that Jahwe was at first the god of the Edomites, and that his original name was Esau, 'maker.' Jahwe, which means 'He who calls into existence' is a later, more spiritual, priestly substitute for the ancient title.

**The Samaritan Book of Joshua.**—In *S. Bibl. Arch.* XXXI, 1909, pp. 115-127, 149-153, M. GASTER defends the theory previously advocated by him that the Samaritan Book of Joshua which he has published is a genuine ancient document, and not a back-translation from the Arabic, by means of an elaborate comparison of this manuscript with the Greek text, which shows that it has independent textual authority.

**The Freer Gospels and Shenute of Atripe.**—In *Bibl. World*, XXXIII, 1909, pp. 201-206 (pl.), E. J. GOODSPEED presents the evidence for determining definitely the provenance of the recently discovered Freer biblical manuscripts. The evidence shows that they were a part of the library of the so-called White Monastery, near Akhmim, in Egypt, to which also belonged the Berlin group of manuscripts secured for them by Schmidt; also that the great head of this convent was Sinuthius, or Shenute, the founder not only of Coptic Christianity but of Coptic literature, from whom the convent received its name of Anba Shanúdab. The author also discusses the perplexing subscription at the close of Mark in the gospels manuscript, suggesting a view as to the identification of Timotheus which differs from that presented by Professor Sanders recently at Toronto (*A.J.A.* XIII, 1909, pp. 130-141), and summarized in the *Nation*, December 31, 1908.

**Birthplace of David and of Christ.**—In *Or. Lit.* XII, 1909, cols. 65-69, P. HAUPT seeks to show that there is only one authentic old passage in the Book of Samuel that speaks of Bethlehem in connection with David. In this passage *beth-lehem* is not the name of a town, but means "the house of meat," or sacrificial banqueting-hall, to which David went to celebrate the annual feast with his clan.

**Galilee in the Time of Christ.**—In *Bibl. World*, XXXII, 1908, pp. 405-416, E. W. G. MASTERMAN attempts to reconstruct from the Galilee of to-day, with the results of modern research, Galilee in the time of Christ, giving especially an interesting picture of Nazareth itself and its life.

**The Parasitic h in Minaean.**—In *Z. Morgent. Ges.* LXII, 1908, pp. 708-713, F. PRAETORIUS claims that the so-called parasitic h in Minaean is not to be regarded as a vowel-letter, as has often been maintained, but is to be explained after the analogy of the parasitic h in the Soqotri language.

## ASIA MINOR

**Gergis and Marpessus.**—In *Klio*, IX, 1909, pp. 10-13 (map), R. KIEPERT examines the literary evidence for the location of the towns of Gergis and Marpessus in the Troad, and concludes that they must be placed north-east of Troy and south of Abydos.

**Cappadocian Tablets in Liverpool.**—In *Annals of Archaeology and Anthropology*, I, 1908, pp. 49-84 (15 pls.), T. G. PINCHES publishes with transliteration and translation twenty-three Cappadocian tablets belonging to the Liverpool Institute of Archaeology. A. H. SAYCE, *ibid.* pp. 81-82, adds notes upon these tablets.

**The Language of Mitanni.**—In *Mitt. Vorderas. Ges.* XIV, 1909, pp. 1-127, F. BORK makes a new attempt to solve the problem of the decipherment of the letter written in the Mitanni language that was found among the tablets of Tell el-Amarna in 1888. He rejects the conclusions of Messerschmidt and Jensen, and brings forward an entirely new system, according to which he reaches the conclusion that Mitanni belongs to the Caucasian group of languages, and is akin to the language of the second column of the Persepolis inscriptions and to the Altaic languages.

**The Allies of the Trojans.**—In *Z. Ethn.* XI, 1908, pp. 945-950, C. SCHUCHHARDT, after identifying the Cetius as flowing into the Caicus near Pergamon, the Mysius as forming practically the head waters of the Caicus, *i.e.* the modern Gelembek-Tschai, the Phrygius as the Kum-Tschai, which empties into the Hermus near Magnesia, and the Lycus as flowing past Thyatira into the Phrygius, concludes that just as the Ceteioi seem to have lived on the Cetius, so the Mysians, Phrygians, and Lycians of the Trojan allies lived in the valleys of the above-named streams. He calls attention to the fact that in the Doloneia they are grouped together as being *πρὸς Θύμβριος* just as the peoples that have come by sea, Carians, Paeonians, Leleges, Caucones, and Pelasgians, are said to be *πρὸς ἄλός*. A similar list is found in the Catalogue of the Ships, the discrepancies of which from the list in the Doloneia are accounted for by the author, so that he concludes that the Lycians here named have nothing to do with the Lycians of historical times in southwest Asia Minor. Thus all the Trojan allies came from near the Troad, from the old-time realm of Tantalus, extending from the Hermus River to the Sea of Marmora. (Cf. Aesch. ap. Strabo, XII, end.)

**Proconnesus and Its Neighbors.**—The Marmara Islands, with their inhabitants and their antiquities, are briefly described by F. W. HASLUCK, *J.H.S.* XXIX, 1909, pp. 6-18 (3 pls.; 3 figs.).

**The Mercenaries and Military Colonies of Pergamon.**—In *R. Arch.* XII, 1908, pp. 364-389, A. J. REINACH continues (see *A.J.A.* XIII, p. 200) his discussion of the military affairs of Pergamon. The Greek citizens were unwarlike and largely exempt from military service, the various native peoples intractable and only half subdued. The Pergamene kings (as also the other Hellenistic rulers) depended upon mercenaries for their soldiers, and these were sought chiefly outside of their own kingdom. The Hellenistic armies were seldom very large. Among the mercenaries of the Pergamenes the Mysians are especially important. The writer discusses the geographical position and extent of the Mysians. In the Pergamene decree (*Orientalis graeci inscr. sel.* No. 338) the Mysians to whom rights of citizenship are granted are not the inhabitants of the mountain regions, but members of military colonies. *Ibid.* pp. 102-119 (2 figs.) the relations of Pergamon to the Galatians, the Masdyenians, and the Kyrrians (Khurds), all of whom furnished contingents to the Pergamene armies, are discussed. Masdye, the city of the Masdyenians, is identified with Mastya, which Pliny (*N.H.* VI, 5) mentions as a colony of Miletus.

**The Ionic Coast South of Ephesus.**—In *Jh. Oest. Arch. I.* XI, 1909, Beiblatt, cols. 135–168 (map; 15 figs.), J. KEIL gives an account of a journey along the coast of Ionia south of Ephesus in the spring of 1905. At Pygela there are considerable remains of the town wall, a round building, a rock-cut tomb, and an aqueduct. Southwest of Scalanova lies the site of Marathesion, where many pieces of wall, bits of pottery, fragmentary sculptures, and other remains were found. On the hill at Ambartepe, between Marathesion and Anaea, there are remains of a settlement, as yet unidentified. East of this place are some walls of fortification which are perhaps Carian. Ancient remains were also found at Kokol and at Kadi Kala. Ten Greek and one Latin inscription were copied on the trip.

**Hittite History.**—In *Or. Lit.* XII, 1909, cols. 97–106, 145–154, 193–207, E. BRANDENBURG gives an important summary of Hittite history, so far as it is known at present, from Babylonian, Egyptian, Assyrian, and native sources, and defends his theory that the art of Asia Minor is primarily of Hittite rather than of Greek origin against the numerous attacks that have recently been made upon it.

**An Inscription from Side.**—H. VINCENT makes the suggestion that the beginning of the Greek Jewish inscription discussed in *J.H.S.* XVIII, p. 195, should be filled out, not with a numeral, as there proposed, *δεκάκις* or *πολλάκις φροντιστής*, but rather with the Jewish name *Ίσάκις*, which fits the space admirably. (*J.H.S.* XXIX, 1909, p. 130.)

**The Austrian Expedition to Lydia.**—The expedition of the Austrian archaeologists J. Keil and A. von Premerstein to Lydia has led to valuable results in the discovery of about 380 inscriptions, some of them in old Lydian characters. (*Athen*, February 20, 1909, p. 234.)

## GREECE

### ARCHITECTURE

**Greek Architecture.**—In his new book on Greek architecture Professor MARQUAND gives a complete exposition of the subject of Greek building in all its details. He discusses in succession the materials and methods of construction; the treatment of walls, columns, entablature, ceilings, etc.; the proportions employed by Greek architects; the various decorative devices; composition and style; different kinds of buildings as represented by actual remains, with a brief treatment of town walls and naval architecture. An index of Greek terms follows. The book is very complete, and the only work of its kind in English. (*Greek Architecture*, by Allan Marquand, New York, 1909, The Macmillan Company, x, 425 pp.; 392 figs. 8vo. \$2.25 net.)

**Architectural Remains of the Asclepieum at Athens.**—In *Ἐφ. Ἀρχ.* 1908, pp. 255–284 (2 pls.; 18 figs.), PH. BERSAKES gives a detailed description of the architectural remains of the Asclepieum, with restorations of plans and elevations of the buildings within the precinct. These include the east stoa; the later temple; the smaller west stoa; the western Ionic temple; the eastern Ionic temple; a second stoa with horizontal roof; the later propylon (?); a circular building; and the old temple (?) of poros.

**The Tholos at Epidaurus.**—In *Sitzb. Berl. Akad.* 1909, pp. 536–540 (3 pls.; 2 figs.), P. KAVVADIAS gives a preliminary report of the results of his study of the tholos at Epidaurus. The stylobate was of poros. The lower

diameter of the Doric columns was 1 m. The coffered ceilings were beautifully enriched. Details of the wall are now known for the first time. The so-called frieze encircled the building just above the orthostatae. The door resembled the northern door of the Erechtheum. The Corinthian columns stood on a podium of black marble. The floor within was covered with lozenge-shaped slabs of light and dark marble, with a circular slab of white marble at the centre. The building probably had windows, and there was no opening in the roof, which was crowned with a fine anthemion. The illustrations give details and restorations. In *Πρακτικά* for 1907 (published 1908), pp. 183-186 (2 figs.), he gives a brief account of his restoration of the building and the evidence upon which it is based.

**The Dexileos Monument.**—At the May (1908) meeting of the Berlin Archaeological Society, A. BRÜCKNER described the monument of Dexileos in the original form, which has been ascertained in the recent thorough exploration of the Ceramicus burial ground. The whole structure was some 6 m. high and consisted of a rough stone basement of about 2 m., a limestone wall which followed the curve of the road and had projecting pillars, and a marble architrave, above the middle of which the familiar relief stood as an acroterion, with a siren above the pillar at either side. The whole precinct seems to have been sacred to Artemis Soteira, and the graves to have been put there under her protection as patroness of the dead. Similarly, on some Attic and Boeotian grave reliefs, the dead are represented as on their way to meet the gods of the future world, and children as making offerings to the gods who must protect them. (*Arch. Anz.* 1908, cols. 220-221.)

**The Frieze of the Mausoleum at Halicarnassus.**—In *Jh. Oest. Arch. I.* XI, 1909, Beiblatt, cols. 205-206 (fig.), G. NIEMANN argues that the entablature of the Mausoleum at Halicarnassus should be placed above the columns without the frieze, and that the latter should be attached to the cella wall. Such a restoration in plaster has been set up in the Akademie der bildenden Künste in Vienna.

## SCULPTURE

**Vitruvius and the Canon of the Proportions of the Human Figure.**—In *R. Arch.* XIII, 1909, pp. 46-78 (5 figs.), V. MORTET discusses the ancient canons of human proportions. The chief natural proportion is that of the head to the total height (about 1:7½). The Polyclitan system was based on the dactyl (Galen, *De Plac. Hipp. et Plat.* ed. Müller, I, p. 426). The canon given by Vitruvius (III, 1) is probably that of Lysippus (1:8). More or less explicit references to canons are contained in the *De Physiognomia*, of the third century A.D., in Philostratus' *Imagines*, in Martianus Capella (VII, 739), in St. Augustine, *De Civ. Dei*, XV, 26, and in a *Formulary of the Eighth Century for the Foundations of Buildings and Bridges*, published in *B. Mon.* 1907, nos. 5-8 (separately, with additions, 1908). This last appears to be derived from the canon of 1:8.

**The Significance of Drapery in Greek Art.**—In *Jb. Kl. Alt.* XXIII, 1909, pp. 233-245, F. NOACK discusses the significance of drapery in the development of Greek art.

**The Technique of Bronze Sculptures.**—In *Jh. Oest. Arch. I.* XI, 1909, pp. 212-228 (9 figs.), E. PERNICE examines in detail seven bronze sculptures.

He shows that the hair of the bronzes found at Herculaneum was usually cast separately. This was the case with the long-haired youth (Rayet, *Mon. de l'art ant.* II, Pl. 24), but all the hair now attached to the head, except a few locks on the neck, is modern. The hair and beard of the Dionysus, once supposed to be a portrait of Plato, were also cast separately. This head must have been much injured when found, but except for the eyes and some small pieces it is ancient. The head of a youth of the Aeginetan school from Herculaneum is really archaic and not a Roman copy. The portrait bust with the peculiar headdress is that of a lady from Rome or Herculaneum, but all of the hair is modern. Attention is also called to the angular cutting for attaching the head of a youth in Berlin published by Furtwängler (*Meisterwerke*, Pl. 32); and to the many small pieces set in in the "praying boy." These pieces were originally invisible, and only came to light when the statue was worked over. In places the original surface has been removed to a depth of half a millimeter, which explains why the modelling is sometimes weak and again fresh and strong. In the bronze boxer in Rome the legs were broken off when found; but the numerous scratches were added by the sculptor for artistic effect, like the drops of blood on the right ear. Very likely copper, or some red substance, was used to heighten the effect.

**The Frieze of the Treasury of the Cnidians at Delphi.**—In *R. Ét. Anc.* XI, 1909, pp. 1-29 (6 pls.), H. LECHAT corrects in certain details Homolle's description of the frieze of the treasury of the Cnidians at Delphi. Heracles and Cybele are fighting against different opponents and belong to different groups. Heracles fights with the spear, not with the bow. The figure with the crest of his helmet supported by a cantharus is not Dionysus, but a giant. The peculiar shape of the support is explained by the fact that all the helmets worn by the giants are of fantastic design. This giant was one of the antagonists of Cybele and is fleeing in terror from her lions. Cybele is identified by a hole for an earring, and cannot be Dionysus, as Wolters thought. Lechat identifies the gods as Apollo, Zeus, Ares, Hermes, and the Dioscuri; and the goddesses as Cybele, Artemis, Hera, Athena, two Aeolids, and perhaps Amphitrite, who drives Poseidon's chariot. In addition there was the charioteer of Zeus, who cannot be identified. In *Εφ. 'Αρχ.* 1908, pp. 245-254 (3 figs.), K. A. ROMAIOU proves that the figure at the eastern end of the frieze, hitherto identified as Aeolus with two wind-sacks, represents in reality Hephaestus working a pair of bellows which are connected by tubes with a small blacksmith's furnace, in which he is heating masses of metal to be hurled against the giants. In *R. Ét. Anc.* XI, 1909, pp. 129-133, H. LECHAT shows that the winged horses of the west frieze are those of Athena. The goddess herself has wings, doubtless because a winged goddess was so familiar an object in Ionic art that wings were added even where they did not belong. The horses were winged because their mistress was. Athena and Aphrodite with their chariots are placed symmetrically at opposite ends of the frieze.

**Myron's Marsyas and Athena.**—A fourfold identification is discussed at some length by B. SAUER in *Jb. Arch. I.* XXIII, 1908, pp. 125-163 (2 pls.; 13 figs.); namely, that the pair of figures on certain Athenian coins of Hadrian represent the group of Athena and Marsyas with the flutes which Pausanias saw on the Acropolis opposite the north front of



the Parthenon; that this group was the same as the Satyr and Minerva of Myron mentioned by Pliny; and that, in addition to the figure of Marsyas, long since recognized by Brunn in the Lateran satyr, we possess the type of the Athena as well, in four or five replicas at Paris, Madrid, Rome, Dresden, and Toulouse. A restoration of the group made at the Munich gallery by J. Sieveking (*Arch. Anz.* 1908, cols. 341-343; pl.) is criticised by Sauer as departing too far from the relief-like arrangement intended by the artist. The Toulouse Athena is discussed by E. Michon in *B. Soc. Ant. Fr.* 1908, pp. 335-343 (fig.).

**Polyclitus.**—The Polyclitan statue type, called by Furtwängler the *Ruhigstehender Athlet*, of which many replicas are known, is the simplest of this artist's youthful figures and most closely resembles the older Peloponnesian canon. It is therefore earlier than the Doryphorus and the Barracco type. The original may have represented a god or hero, as the Paris statuette, a nearly contemporary replica, is in the attitude of pouring a libation. (G. LIPPOLD, *Jb. Arch. I.* XXIII, 1908, pp. 203-208; 8 figs.)

**An Athena of Phidias.**—In *Jh. Oest. Arch. I.* XI, 1909, pp. 169-211 (2 pls.; 32 figs.), W. AMELUNG publishes a head of Athena of Pentelic marble formerly in the Villa Carpegna and now in the possession of an antiquarian at Rome. The helmet, which was a modern restoration, has been removed. There are four other copies of this head, one in Seville, one in the Vatican, one in Vienna, and one in the British Museum. An arm and a foot of marble were found with the Vatican head, and two marble feet with the Vienna head. These were not broken off, but were made of separate pieces; which suggests that the statues were acrolithic and that the bodies were made of some other material, perhaps gilded wood. A copy of the body is to be found in the torso known as the Athena Medici. A relief at Ambelokipi helps us to restore the work as follows: the goddess was standing with helmet on her head and shield on her left arm, grasping her spear in her left hand and holding a patera in her right. Below was the serpent; and beside the shaft of the spear on the ground, the owl. The fact that the figure appears on Athenian coins of the time of Hadrian, and that a statuette reproducing it was found on the Acropolis prove that the original stood in Athens. Furthermore, it is clearly the work of Phidias. Amelung argues that this is really a copy of the Lemnian Athena. Furtwängler's identification of the Dresden Athena as the Lemnia is wrong. If the Bologna head is compared with undisputed works of Phidias, it is seen that the treatment of the hair and of the mouth is very different. A male head in Copenhagen, a Hermes in the Antiquarium at Rome, the head of a youth in the Vatican, and a bearded head in Athens are to be connected with the Bologna head, and all are examples of Argive art. He does not, however, deny the resemblance of the Dresden torso to Attic art of the fifth century. In *W. kl. Phil.* XXIX, 1909, cols. 632-640, F. NOACK disputes Amelung's conclusions on stylistic grounds and argues for the identification proposed by Furtwängler.

**The Central Group of the East Pediment of the Parthenon.**—Prandtl's reconstruction (*Ath. Mitt.* XXXIII, 1908, pp. 1 ff., cf. *A.J.A.* XII, pp. 361-362) on the basis of the Madrid puteal is criticised by B. SAUER, *ibid.* pp. 442-444. The new fragments afford no proof for this arrangement, and the flying Nike in the centre would conflict with the spear held by Athena.

**Aphrodite ἐν κήρῳ.**—At the May (1908) meeting of the Berlin Archaeological Society, A. TRENDELENBURG discussed the literary traditions of the Aphrodite ἐν κήρῳ of Alcamenes and showed, from Pausanias, that it was a herm; and from Lucian, that it had the pillar form only to the hips, not to the shoulders. The Pergamene copy of the Hermes Propylaeus of the same artist supports the tradition of the herm form. The type of the Aphrodite is still unknown, for the statue type of Venus Genetrix, of which the Venus of Fréjus is the most famous example, and which since 1887 has commonly been identified with the famous work of Alcamenes, does not fulfil the conditions. (*Arch. Anz.* 1908, cols. 514-520.)

**ὁ παῖς ἀπ' ἑστίας.**—In *J.H.S.* XXIX, 1909, pp. 1-5 (pl.), K. ESDAILE discusses a new fifth-century type of statue, two copies of which are now in Rome. It represents a young boy, wearing a peculiar kind of loose tunic and carrying a pig, and seems to fit the descriptions of the *παῖδες ἀπ' ἑστίας*, young Athenian boys and girls chosen by lot to be initiated at Eleusis at the public expense and to serve as mediators between the priest and the ordinary mystae. The original of this type may be referred conjecturally to Calamis.

**Lysippus' Portraits of Alexander.**—Two of the gold medallions from Abukir recently published by H. Dressel are portraits of Alexander with very bold personal characteristics, and are probably copied from statues by Lysippus. The most striking (Fig. 1) follows exactly the ancient description of Alexander gazing upward, and undoubtedly represents the head of the famous *δορυφόρος*. They give a new idea of the realistic power of the work of Lysippus. (H. THIERSCH, *Jb. Arch. I.* XXIII, 1908, pp. 162-169; 4 figs.)



FIGURE 1.—ALEXANDER, GOLD MEDALLION.

argument is now seen to be invalid. The date of the sketch book is rather 1572. Two sketches of the pedagogue in the *Berolinensis* (Fols. 53 and 54; Nos. 132 and 133), a collection of drawings made apparently under Pius V (1566-1572), are published. These prove that the pedagogue was known before 1583.

**Reliefs from Epidaurus.**—At the first meeting for archaeologists held at the Austrian School in Athens I. N. SVORONOS read a paper on some reliefs from Epidaurus in the Athens museum. The fine slab No. 1392

**The Pedagogue of the Niobid Group.**—In *R. Arch.* XIII, 1909, pp. 79-82 (pl.), P. G. HÜBNER discusses the documentary evidence and concludes that only nine of the figures of the Niobe group in Florence (counting Niobe and the youngest daughter as one) were discovered in 1583. The pedagogue was not among these. Michaelis (*Jb. Arch. I.* 1892, pp. 94 and 97) dates the Cambridge sketch book later than 1583 because it contains a sketch of the pedagogue. That



representing a youthful hero presenting a horse to Asclepius and Epione he interprets in the light of a passage in Pausanias which relates that after the death of Hippolytus Asclepius brought him back to life and that he in gratitude offered the god a sacrifice of twenty horses. Relief No. 1424 he interprets as the child Asclepius with his nurse, the nymph Trygon. (*Hellenic Herald*, III, 1909, p. 53.)

**An Invitation to Dance.** — In *Z. Bild. K. N. F.* XX, 1909, pp. 101-108 (10 figs.), W. KLEIN discusses the satyr playing the *scabellum* in the Uffizi gallery. Imhoof-Blumer showed long ago that it was represented with a seated female figure on a coin of Cyzicus. Eight copies of the satyr and seven of the seated figure, more or less complete, are extant. The best head of the former is the one from Vienne now in Paris; and the best head of the latter is in Dresden, attached to a body to which it does not belong. Klein restores the satyr by adding the Vienne head to the Uffizi body; and the female figure by adding the Dresden head to the Brussels torso. He interprets the group as a satyr asking a maenad to dance, and she is removing her sandals by way of preparation. The original group was probably in Cyzicus. A cast of the restoration (Fig. 2) has been set up in Prague.



FIGURE 2.—SATYR AND MAENAD.

**The Base of the "Palestrita" in Naples.** — In *Atti R. Accademia di Archeologia, Lettere, e Belle Arti di Napoli*, I, 1908, pp. 43-51, G. OLIVERIO discusses the inscription on the base of the statue of the boxer known as "il Palestrita," in the Naples museum (Catalogue No. 212). He restores it

Ἀφροδισίου Κωβ(ι)άλ[ι-]  
νος εἰργάσατο.

He identifies this Aphrodisieus with an Aphrodisius, son of Demetrius, known from an inscription (Kaibel, *Insc. Gr. et Sicil. et Ital.* No. 1494), and argues that he belonged to the Sicyonian school.

**A Roman Copy of an Archaic Greek Bronze.** — A statue, much restored, and exposed to the weather for three centuries behind the casino of the Villa Borghese, is considered by A. DELLA SETA (in *B. Com. Rom.* XXXVI, 1908, pp. 3-20; 3 pls.) to be a Roman copy of an archaic Greek

bronze of the early fifth century B.C. In his opinion it affords important evidence of early methods in treating the nude figure, in the attempt to represent the beginning of motion, etc.

**A Torso of an Apollo in Chicago.** — The torso of an Apollo 34 inches high, acquired in Rome about ten years ago and now in Chicago, is briefly published in the *Bulletin of the Art Institute of Chicago*, II, 1909, pp. 33-34 (fig.). The head is missing, as are both arms and both legs below the knee. The pose is not unlike that of the bronze Apollo Citharistes of Pompeii. The Apollo Despuig at Majorca and a small bronze Apollo from Pompeii belong to the same type.

**Venus on the Bow of a Ship.** — In *B. Soc. Ant. Fr.* 1908, pp. 266-267, C. RAVAISSON-MOLLIEN discusses the Graeco-Roman statue in the Louvre, representing a half-draped woman standing on the bow of a ship. She may be compared with the Nike of Samothrace and with Isis Pharia, but represents the Venus of successful voyages. The swords on the sides of the ship are to be explained by the connection of Mars with Venus.

**The Pergamene Fragment in New York.** — The Pergamene fragment acquired by the Metropolitan Museum in 1908 was found at Cervetri about eight years ago. It is of Parian marble, and represents the lower part of a fighting Gaul. The cutting of the base shows that the opponent formed part of the group. The upper half of the figure was made separately and attached by a dowel and by cement. The missing portion of the foot seems also to have been attached by cement. There was a support from the base to the thigh, which is one of the earliest examples of a practice common in Roman times. The nearest analogy to this Gaul is the "Warrior of Delos," now in Athens, which is perhaps the work of Niceratus. It is probable that the same sculptor made both groups. (J. MARSHALL, *B. Metr. Mus.* IV, 1909, pp. 45-47; fig.)

**Modern Forgeries of Ancient Marbles.** — In *Le Musée*, V, 1908, pp. 285-294 (4 figs.), O. THÉATÈS continues his discussion of forged antiquities (see *ibid.* pp. 171-182; *A.J.A.* XIII, p. 221) and shows that it is not difficult for one who is well acquainted with genuine sculptures to detect a modern forgery. The character of the fractures, the surface finish, and the technical processes of the sculptor furnish abundant evidence for the detection of fraud. He recommends a careful study of the fragments of genuine statues and a comparison with forged pieces for those who would acquire expert knowledge.

#### VASES AND PAINTING

**The Sarcophagus from Hagia Triada.** — In *Arch. Rel.* XII, 1909, pp. 161-185 (3 pls.), F. VON DUHN discusses the painted sarcophagus found at Hagia Triada in 1903 (see *A.J.A.* XIII, p. 209). The scene on one of the long sides is an *ἀδελνυμός* (cf. *Odys.* IV, 750 ff. and III, 450 ff.), as the flute-playing and the basket of barley show. On the other long side the two obelisks supporting double axes represent the entrance to the lower world. The offering being poured into the vessel is the blood of the bull sacrificed on the other side. The religious character of the scene is apparent from the costume of the woman pouring the libation, as well as from the five figures which follow. The man at the right carries a ship

in which the spirit of the dead is to make the journey to the other world. The calves carried by the two other men are intended for provisions. All three approach the dead man, who is standing in front of his tomb. On one of the ends two women in a chariot are driving a span of horses, each holding two reins. Von Duhn cannot explain this scene. On the other end is a similar chariot drawn by griffins and likewise holding two figures, one of whom is the dead man, the other who drives is a woman. The bird above the griffins represents the soul of the dead, his *Ba*. The sarcophagus should probably be dated in the second half of the fifteenth or perhaps at the beginning of the fourteenth century B.C.

**Neolithic and Primitive Minoan Pottery from Phaestus.** — The objects found in the neolithic and earliest Minoan strata under the palaces at Phaestus are described by A. Mosso in *Mon. Ant.* XIX, 1908, cols. 141-223 (2 pls.; 48 figs.). In general the vessels are similar in shape and decoration to the neolithic pottery from Hissarlik, Sicily, Italy, and other parts of Europe, as well as from Cnossus, and they show most of the characteristics of those of the Copper and early Bronze Ages. The deposits at Phaestus are not so deep as those at Cnossus, and are probably later. They contain more colored pottery and less incised ware, the latter also of simpler designs. All is hand wrought. There is no evidence that any of the vessels were used for cooking. The clay is of three kinds: red (oxide of iron), black (same mixed with carbon), and a silicious light-colored clay, like that of the Mycenaean ware. Both light and dark ware was made at the same time and with the same forms and designs. Among the devices for decoration beside incised lines and painting are parallel wavy furrows, finger-nail indentations, small protuberances, punched holes and dots, and a rude human figure to be set on the rim or shoulder of a vase. Both incised and painted decoration is in straight lines, curves and circles being very rare and late, and spirals unknown. Among other significant objects found are a hut floor of beaten earth; a very rude female idol and a lump of wrought magnetic iron, indicating a place of worship; many astragali of sheep and oxen, probably for a religious use; vertebrae of whales; many pectunculus shells; knives of obsidian from Melos; bones of birds and animals used for food but none of the horse or dog; other circumstances indicate the absence of domesticated dogs. The origin and spread of primitive ceramic inventions and the duration of the Early (neolithic) Minoan period are here discussed.

**Sepulchral Amphorae in Boston.** — In *B. Mus. F. A.* VII, 1909, pp. 11-13 (4 figs.), L. D. C(ASKEY) describes three large amphorae in the Boston Museum of Fine Arts, one in the Dipylon style and the other two Boeotian with decoration in relief.

**The Laconian Style of Vase Painting.** — At a meeting at the British School at Athens, March 19, 1909, J. P. DROOP showed that the Laconian style of vase painting began in the seventh century B.C., after the end of the geometric period, with simple decoration in purple and black, and with a white slip laid over a pink clay. At the close of the seventh century figures and animals in incised technique were introduced; but fifty years later the decay of the style began, signs of which are the abandonment of the slip and degeneration in the patterns. At the beginning of the fifth century slip is no longer found and the style degenerated more and more

until its place was taken at the end of the fourth century by the widespread Hellenistic styles. This pottery was undoubtedly made locally, and is to be identified with the so-called Cyrenaic ware, which is now seen to be Laconian of the sixth century. (*Athen.* April 10, 1909, p. 445.)

**The Representation of a Mummy on a Black-figured Lecythus.**—In *Arch. Rel.* XII, 1909, pp. 195-203 (3 figs.), R. HACKL publishes a black-figured Attic lecythus lately added to the Munich collection of vases (Fig. 3). Three kneeling figures, two in front and one behind, are appar-



FIGURE 3.—MUMMY ON A GREEK VASE.

ently adoring a bearded head crowned with ivy, which projects from a high, narrow case. In the light of Egyptian wall-paintings this is interpreted as a mummy. This vase and an *ushabti* figure in Cairo which has an archaic Greek head prove that at the end of the sixth century B.C. the Greeks in Lower Egypt knew and probably practised embalming. The vase painter may have had some idea of embalming as an especially complimentary form of burial.

**Hischylus the Potter.**—An attempt to form an idea of the rather vague figure of Hischylus, whose name appears as "maker" on nearly a dozen vases of the transitional period, leads to the conclusion that he was rather the owner of a pottery, employing other artists to decorate his vases, than himself a professional painter, but that he had a distinct influence in improving the shape of the cylix. A table of the known vases made by him and three tables of transitional vases, based on Klein's lists, are shown and discussed by H. B. WALTERS, *J.H.S.* XXIX, 1909, pp. 103-119 (5 pls.; 2 figs.).

**The "Soul Bird."**—In *Arch. Rel.* XII, 1909, pp. 204-206 (fig.), R. HACKL protests against the theory that all human-headed birds on Greek vases are "soul birds." Such a one is, however, represented on a Corinthian aryballus in private possession in Munich in which a small figure of a man with outstretched arms lies on his back before a siren.

**A Lecythus from Eretria.**—In *Εφ. Ἀρχ.* 1908, pp. 151-158 (pl.; 2 figs.), K. A. ROMAIOS publishes a red-figured lecythus from Eretria, remarkable for its representation of a bald-headed Priapus-herm, to which a hunter carrying a hare is offering a leafy branch. The vase, which belongs to the first third of the fifth century B.C., may be attributed with great probability to Hartwig's "Kahlkopfmeister." (*Meisterschalen*, pp. 421-443.)

**An Inscribed Rhodian Vase.**—In the *American Journal of Philology*, XXIX, 1908, pp. 461-466 (pl.), T. L. SHEAR publishes a vase from Rhodes now in the Metropolitan Museum of New York. It is 11.25 cm. high, with a circumference below the handles of 38.25 cm., and once had a cover. It belongs to a well-known group of which there are thirteen examples in Berlin (see *Jb. Arch. I. I*, p. 152), and probably dates from the end of the fifth or beginning of the fourth century B.C. The simple decoration of bands and the inscription are put on in a brown varnish without any slip. On one side is the irregular iambic trimeter

καλλίστα γὰς ἃ Βρασία ὥς ἐμὴν δοκεῖ,

on the other side the names Δεῖς, Ἑρμᾶς, Ἀραμῆς, and Ἀθαναία. The adjective Βρασία refers to Βράσιος, a deme of Lindus, which is perhaps to be identified with the modern Πρασόνησι in the extreme south of the island.

**An Ionian Crater in Munich.**—The museum at Munich has recently purchased the fine bronze crater belonging to Mr. C. Ponsonby and formerly on exhibition in the South Kensington Museum. It was shown in the exhibition of the Burlington Fine Arts Club in 1903. It was found at Ruvo in southern Italy, but is of Ionian style, with Gorgons adorning the bases of the handles. The foot was broken in antiquity and apparently repaired in Campania. (A. SAMBON, *Le Musée*, V, 1908, pp. 295-299; 5 figs.)

**Vase Paintings from the Phoenissae of Euripides.**—How the scenes of epic and dramatic legends were copied from the stage into illustrated manuscripts and then, with alterations to suit the space, by the makers of metal bowls, and finally used in the moulded clay vases, is illustrated by three "Homeric" bowls containing scenes from the story of Eteocles and Polyneices. Such bowls seem to have been made in series, perhaps using the scenes from an entire manuscript of a play. Their art is of course closely connected with that of the Roman mythological sarcophagus reliefs, and they go back for their models probably to the third century B.C. One of these bowls with the Theban story seems to have a detail, the Bird Observatory of Tiresias, taken from the *periacta* of the stage. Here also for the first time in art is found the southern gesture of beckoning with the back of the hand turned up. (C. ROBERT, *Jb. Arch. I. XXIII*, 1908, pp. 184-203; 2 pls.; 5 figs.)

**The Greek Vases recently found at Gela.**—Since the last report on excavations at Gela, 1900-1905 (*Mon. Ant. XVII*), a number of important discoveries have been made in the vicinity. The terra-cotta remains of the very ancient temple at Molino a Vento (*A.J.A. XII*, 1908, p. 108), and a geometric vase of the VII-VI centuries are of local manufacture, the latter showing Graeco-Oriental influence. A large crater *a colonnette* with a bird-griffin is late Corinthian. Two black-figured cylices are probably early Attic with points of resemblance to Corinthian and Ionic. The larger one, besides the sphinx carrying a man (*A.J.A. XI*, 1907, p. 361), has the unusual device of a horse's head on a shield. An inscribed Attic lecythus of early severe red-figured style bears the new and probably foreign maker's name, Gales, and a figure of Anacreon in a scene expressive of the erotic and Dionysiac character of his poetry. A slightly later severe red-figured Attic lecythus gives the new *καλός*-name ΠΥΘΑΙΟΣ. A fine bronze herm-statuettes of a fifth-century type and perhaps representing Hermes Psychopompus

is made by the *cire-perdue* process and seems to have the artificial patina or metallic lacquer mentioned by Plutarch. A rare bronze hydria with cast handles and foot and hammered body is from Chalcis, second half of the sixth century. A covered kettle used as an ossuary is coated on the inside with red, the primitive funeral color. A small rectangular altar or pedestal of terra-cotta has a chariot race in relief resembling Dipylon designs. Two decorative marble statuettes are headless draped female figures, in attitudes popularized by Praxiteles. The crossed legs of one, probably a Hera or a Demeter, are rare in a female figure. The author believes that the site of Gela was never inhabited after the destruction of the city in 280 B.C. (P. Orsi, *Mon. Ant.* XIX, 1908, cols. 89-140; 5 pls.; 18 figs.)

### INSCRIPTIONS

**The Inscribed Disk from Phaestus.** — In *Rend. Acc. Lincei*, XVII, 1908, pp. 642-651 (pl.), L. PERNIER gives additional information in regard to the inscribed disk found at Phaestus in 1908 (see *A.J.A.* XIII, p. 78). Excavations undertaken along the north side of the acropolis brought to light a building contemporary with the early palace, though not connected with it.



FIGURE 4. — INSCRIBED DISK FROM PHAESTUS.

At the west end of this building was an enclosure with strong walls in which were seven compartments similar to those found in the floor of the magazines at Knossos. South of this was a room resembling the so-called treasury at Hagia Triada, and here the disk was found. It had fallen down from above at the time of the destruction of the building, which the vases show occurred at the end of the Middle Minoan period. The disk (Fig. 4) is from 158 to 165 mm. in diameter and 16 to 21 mm. thick and has stamped upon it 241 signs in the older form of the Cretan linear script. There are 123 signs on one side and 118 on the other. There are 45 different characters, but apparently no numerals. The words are written with from two to seven signs. The script is evidently that in use at Phaestus at the time of the destruction of the first palace in the early centuries of the second millennium B.C.



**The Pre-Hellenic Inscription from Lemnos.**—In *Rend. Acc. Lincei*, XVII, 1908, pp. 652-666 (fig.), R. PETTAZZONI argues that the words *Zeronaiō* and *Zeronai* of the pre-Hellenic inscription from Lemnos (see *A.J.A.* XII, pp. 462-463) give the name of a Thracian goddess whom he would call Zerona. He thinks that a Thraco-Phrygian race occupied Lemnos and neighboring islands in prehistoric times and that this inscription belongs to that people. There is no reason for believing that Lemnos had an Etruscan population.

**Emendations to the Delian Treasure Lists.**—In *Jh. Oest. Arch.* I. XI, 1909, Beiblatt, cols. 185-196, W. CRÖNERT discusses eighty-three places in the Delian treasure lists published in *B.C.H.* and proposes new readings.

**Various Inscriptions.**—In *Hermes*, XLIV, 1909, pp. 41-59, A. WILHELM discusses at length *I.G.* IX 2, 1109; IX 2, 1106; IX 2, 1138, and the inscription from Clitor published in *Ath. Mitt.* VI, p. 304, and proposes various restorations. In *I.G.* IX 2, 1109 he reads l. 80 ἐν[οικούντων]; in l. 83 εἰ δ[ὲ μὴ, τὸν μὲν ἐλευθερον ἀποτίειν τ]ῇ κτλ.; in l. 85 ταμ[ῶν· εἰ δὲ δοῦλος ἦ, μαστ]ιγούσθαι; in l. 86 νομοφυλάκ[ων ἐπὶ τῆς ἀγορᾶς (or ἐν τῷ κύβω)] πληγὰς; in l. 87 ποιεῖσθαι; in l. 88 διασαφ[υμένους ἀρχοντας]; l. 89 ἀντίγραφ[ον εἰς λεύκωμα διὰ Φ]ῶνος; l. 90 νε[ωκορίον γενομένης ἐγ]δόσεως; l. 91 πα[ρα]καλ[οῦσιν οἱ παραγινόμενοι]; l. 92 διαπαράδω[σθ]ω [δὲ τὸ ψήφισμα τοῦδε καὶ τοῖς]; l. 93 [[στρατηγοῖς]] [καὶ νομοφύλαξιν].

**Ἄσπις βαιοθάνατοι.**—In *Arch. Rel.* XII, 1909, pp. 224-233, S. WIDE discusses two inscriptions (Dittenberger, *Sylloge*, 2d ed., Nos. 567 and 633) prescribing the length of time required for purification after certain acts regarded as bringing pollution. See S. Reinach, *Arch. Rel.* IX, pp. 312 ff.

**An Inscription from Alabanda.**—In *B.C.H.* XXXIII, 1909, p. 170, H. GREGOIRE gives an improved text of part of the inscription from Alabanda, published *ibid.* X, 1886, p. 311, no. 4; XXXII, 1908, p. 204.

**Notes on the Law from Aigiale.**—In *Ἐφ. Ἀρχ.* 1908, pp. 193-196, S. BASES publishes a few criticisms on the readings and restorations in a law from Aigiale published by Hiller von Gaertringen and E. Ziebarth in *Ἐφ. Ἀρχ.* 1907, pp. 187 ff. (see *A.J.A.* XII, p. 360).

**An Inscription from Amphissa.**—In *Ἐφ. Ἀρχ.* 1908, pp. 159-194 (pl.), A. D. KERAMOPOULLOS republishes with full textual notes and commentary an inscription of the second century B.C. from Amphissa. It is a copy of a letter from the city of Amphissa to the city of Scarphia, recording public honors granted by the former to a retiring public physician, Menophantus. The inscription was found by the author in 1899 and published by Vollgraff, *B.C.H.* 1901, pp. 234 ff., without sufficient recognition of the former's work upon it.

**A Gold Amulet.**—In *Bonn. Jb.* 118, 1909, pp. 158-175, M. SIEBOURG publishes a leaf of gold, evidently an amulet, inscribed with thirteen lines in Greek letters. It is now in the Berlin museum and came from Tyre, but the place where it was found is not known. It reads ἐν τῷ ὀνόματι τοῦ Θυ καὶ Ἰην Χυ καὶ πῦς ἁγίου. ραβα σκαν ομκα λουλα αμρι κτοραθ ηραθα βαθαρονρακ· ἐπευχόμε[ν]ωι τὸ μ[ε]γα ὄνομα Ἰάω ἀπόστρεφον τὴν ἐπιφε[ρ]ομένην ὀφθαλμ[ι]α[ν] καὶ μη[κ]ε[ν] τι εἰσσης ὀφθαλμ. . . . This is translated Im Namen Gottes und Jesu Christi und des Heiligen Geistes! Grosser Statthalter der Tiefe, Loula-amri, gebunden hat die Augen deine Tochter des Fiebers. Dem, der den grossen Namen Iao anruft, wende ab die angreifende Augenkrankheit und lass nicht mehr die Augenkrankheit. . . .



## COINS

**Early Coinage.**—The publication in French of the lectures of I. N. Svoronos on early money is continued in *R. Belge Num.* 1909, pp. 113–129 (3 pls.; 2 figs.). The author accepts the identification by Waldstein of the bundles of iron *obeloi* found in the Argive Heraeum as early forms of money, but rejects the belief that various small objects of bronze from the same place are thus to be reckoned. An English version of the same articles is begun in *A. J. Num.* XLIII, 1908–1909, pp. 33–45 (ill.).

**Technique of Ancient Coinage.**—A number of conclusions concerning the ancient coin-technique that have been reached through long study and experimentation by M. Piccione are outlined in an article sent by him to the Numismatische Gesellschaft in Vienna (*Monatsblatt der Numismatischen Gesellschaft in Wien*, VIII, pp. 19–22). They chiefly touch upon the preparation of the *flans* for plated and other struck coins, and of the moulds for cast coins. A further communication is promised on the preparation of dies. On these matters Signor Piccione's conclusions differ widely from those generally held.

**Amazons on Greek Coins.**—The accounts of Amazons in current dictionaries of archaeology (Roscher, Daremberg and Saglio, Pauly-Wissowa) are corrected and supplemented by F. IMHOOF-BLUMER on the basis of coin-types in *Nomisma*, II, 1909, pp. 1–18 (2 pls.).

**Ephesian Tesserae.**—BARCLAY V. HEAD suggests that certain *tesserae* struck at Ephesus in quite early imperial times, having on the obverse the figure of a stag, and on the reverse a bee, the inscriptions being in the past unexplained, may have been a sort of "bee-charm." (*Num. Chron.*, 1908, pp. 281–286; fig.)

**Coinage of Abdera.**—The third part of *Nomisma*, II, 1909, pp. 1–30 (3 pls.), is given to a detailed study of the chronology of the coin-issues of Abdera by H. VON FRITZE, which serves as an introduction to the presentation of the coinage of that city in the *Berlin Corpus*.

**Coinage of Beroia.**—The question of the chronology of the somewhat rare bronze coinage of the Macedonian city of Beroia is discussed by HUGO GAEBLER in *Nomisma*, I, 1908, pp. 23–28 (pl.), as a supplement to vol. III, 1 of the *Berlin Corpus Nummorum*.

**Lacedaemon versus Allaria.**—A rare coin-type with a helmeted head on the obverse, and a seated Heracles on the reverse, has long been a subject of controversy concerning attribution. E. J. SELTMAN joins those who would assign it to Lacedaemon instead of to Allaria. He identifies the head as that of the Amyclaeon Apollo. (*Num. Chron.* 1909, pp. 1–6; 2 figs.)

**The Menas-Inscription and Coinage of Sestus.**—In connection with a detailed study of the coinage of Sestus, and of the hitherto poorly understood inscription in honor of Menas, H. VON FRITZE shows that during the period 160–120 B.C. Sestus issued coins in honor of the kings of Pergamon, who had given her autonomy and the right of coinage. (*Nomisma*, I, 1908, pp. 1–13; pl.)

**The Berlin Corpus Nummorum.**—In *Nomisma*, II, 1909, pp. 36–41, H. VON FRITZE speaks of the method of the *Berlin Corpus Nummorum*, chiefly in answer to certain strictures of M. L. STRACK in the *Gött. Gelehrte Anz.* 1908, pp. 171 ff. (See also *Klio*, VII, 1907, pp. 1 ff.)

**Statues of Asclepius in Pergamon.**—H. VON FRITZE treats in *Nomisma*, II, 1909, pp. 19-35 (pl.) of three types of statues of Asclepius shown on coins of Pergamon, (1) the Asclepius of Phryomachus, (2) the standing Asclepius on coins of the imperial period, and (3) Asclepius enthroned.

**Coins from the Weber Collection.**—In *Le Musée*, V, 1908, pp. 300-304 (28 figs.), A. GREEN gives a brief account of some of the most remarkable specimens of Greek coins in the Weber collection which was sold at auction in Munich in November, 1908. Among these an Athenian decadrachm, a Syracusan decadrachm signed by Evaenetos, and a gold double stater of Philip II of Macedonia deserve mention.

**Forged Coins.**—In *Le Musée*, VI, 1909, pp. 30-42 (2 pls.; 18 figs.), O. THEATIS discusses the subject of forged coins, gives the names of well-known forgers and the characteristics of their work, and finally classifies the forgeries and explains the methods by which they may be detected.

#### GENERAL AND MISCELLANEOUS

**The Discoveries in Crete in their Relation to the History of Egypt.**—In *S. Bibl. Arch.* XXXI, 1909, pp. 135-148 (3 pls.), H. R. HALL summarizes the results of the discoveries in Crete in the light of our knowledge of Egyptian and Oriental history. Following the scheme of Dr. Evans, he divides the discoveries into three main periods called Early Minoan, Middle Minoan, and Late Minoan, each of which is subdivided into three minor periods. Middle Minoan II was contemporary with the twelfth and thirteenth dynasties in Egypt, while the end of Late Minoan I, the whole of Late Minoan II, and the beginning of Late Minoan III were contemporary with the eighteenth dynasty of Egypt. These synchronisms are certain. The Cretan polychrome pottery of Middle Minoan II, often known as Kamáres ware, has been discovered with objects of the twelfth dynasty at Kahun, and now the decisive discovery has been made of a splendid Kamáres pot in an untouched twelfth dynasty tomb at Abydos. These Egyptian synchronisms make it possible to determine the dates of the Cretan epochs with considerable certainty. Late Minoan I cannot have come to an end before 1600 B.C. Late Minoan III cannot have begun after 1400 B.C. Consequently, Late Minoan II lay between these two outside dates. The great catastrophe which brought the civilization of Crete to a premature end may be dated about 1400 B.C. Middle Minoan II, which is contemporaneous with the twelfth Egyptian dynasty, depends for its date upon our interpretation of the Egyptian chronological evidence. Petrie's date differs from Meyer's by a full Sothic period of 1460 years. It seems impossible to put Middle Minoan II 1500 years earlier than Late Minoan II. Consequently, if we must choose between Petrie and Meyer, the Cretan evidence is decidedly more favorable to Meyer's chronology, but Meyer's date seems a little too late to allow for the entire Cretan development. The archaeological evidence favors the view that the earliest settlers in Crete came from Africa and brought with them a civilization that was identical in its origin with the beginnings of Egyptian civilization.

**Creto-Mycenaean Art.**—In *Jh. Oest. Arch.* I. XI, 1909, pp. 242-258 (7 figs.), A. REICHEL discusses in some detail the problem of Creto-Myce-

naean art, and concludes that a vigorous native art was influenced to a certain extent by both Egyptian and Babylonian art. The adoption of the Egyptian technique in painting naturally affected Cretan painting, while Babylonian influence made itself felt rather in the sculpture. The Homeric description of the shield of Achilles exhibits the characteristics of Cretan-Mycenaean art and may well be a true picture, but it does not necessarily imply that the poet had ever seen such a shield.

**Hittites in Greece?**—New readings of cuneiform texts with the names of the Hittite kings of the fourteenth century B.C. show one of the names to be identical with that of Myrtilus, or Myrsilus, the charioteer of Pelops, and seem to put new meaning into the old legends of Amazons and other Asia Minor peoples who came in contact with the Greeks on both sides of the Aegean. Another important discovery is the purely Aryan and Sanscrit character of the names of gods worshipped by a people who adjoined the Hittites on the east and were closely connected with them. This suggests an eastern channel for the entrance of Aryan influences into Asia Minor and Greece, in addition to the northern one by way of Thrace and Phrygia. (H. R. HALL, *J.H.S.* XIX, 1909, pp. 19-22.)

**Early Civilization in Northern Greece.**—In *Annals of Archaeology and Anthropology*, I, 1908, pp. 118-134 (pl.; 6 figs.), A. J. B. WACE, J. P. DROOP, and M. S. THOMPSON discuss the early civilization of northern Greece in the light of recent excavations at Zerelia (*A.J.A.* XIII, p. 85) and at other sites. The neolithic mounds date from about 2500 B.C. and earlier; and many of them were abandoned about 2000-1800 B.C., when the degeneration in the painted pottery occurs. The red on white ware, found

in such abundance, has not been discovered at Chaeronea or at Olympia, as has been thought. About 1200-1100 B.C. Mycenaean influence reached the Pagasaeon Gulf, and the neolithic people came in contact with the bronze-age people of the south. The coarse monochrome, bronze-age pottery is due to artistic decay, not to an invasion, as Tsountas thinks. But the bronze-age cist-tombs, which are later than Mycenaean times, probably belong to an invading race from the north. It is much to be desired that neolithic sites in Aetolia and Epirus be explored.

**The Excavations at Prinià, 1906-08.**—In *Boll. Arte*, II, 1908, pp. 441-462 (3 pls.; 16 figs.), L. PERNIER reports at some length upon the



FIGURE 5.—RELIEF FROM PRINIÀ.

excavations carried on at Prinià, Crete, from 1906 to 1908 (see *A.J.A.* XII, pp. 96 and 362). On the west side of the site is a square fort, 41 m. long on each side, with strong walls 2.30 m. to 2.60 m. thick. There are square towers at the corners, and the entrance is through the southeast tower. Inscriptions dating from the end of the seventh century and the beginning of the

sixth, built into the walls, make it probable that the fort was built in the fifth century B.C. on the site of some earlier structure. It was abandoned in Hellenistic times. The objects found within it were of no great importance. Two limestone grave *stelae* with figures scratched in were built into the walls. One of these represents the lower part of a woman; the other the lower part of a warrior advancing to the left, while a diminutive figure in front of him raises its hands in supplication. Bronze was hardly found at all; but objects of iron were numerous, as were vase fragments. Some of these are archaic, adorned with pre-Hellenic motives, such as spirals and rosettes; others date from the fourth and third centuries. In the middle and eastern part of the acropolis were private houses, in some of which the roofs were supported by columns of wood resting on stone bases. Many fragments of pithoi, with designs pressed in, came to light in this part of the site. Many of them date from the early Greek period, although the decorations are of earlier types, such as spirals, concentric circles, rosettes, the herring-bone pattern, etc. There are two temples placed side by side, but with slightly different orientation. These are very early and are the real successors of the Mycenaean *megara*. The sculptures of temple A were of limestone, painted. Along the east wall were found great pieces of cornice and carved slabs 84 cm. high, representing men on horseback (Fig. 5).

The figures formed a continuous frieze along the east front, which was not provided with columns. They are very crude. The warrior, diminutive as compared with the horse, is nude, but wears a cap, carries a small, round shield, and brandishes a spear. A restoration has been made of the statue of the goddess (Fig. 6). She is seated with her hands on her knees, clothed with a garment reaching to her feet and ornamented below with a band of animals between two bands of rosettes. She has a high headdress and her hair hangs in long curls on her shoulders. The throne on which she sits rests on a base adorned on one side with three lions and on the other with three deer;

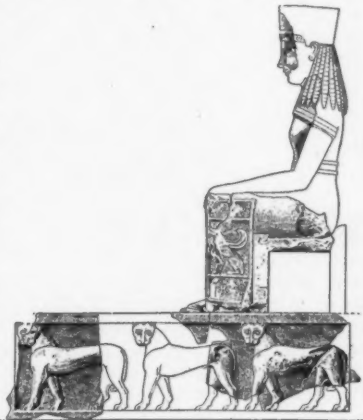


FIGURE 6. — STATUE OF GODDESS, PRINIA.

and this in turn was supported in some way, probably by two columns. A standing figure of the goddess was carved on the under side of the base. These sculptures prove the existence of an early Cretan school of art. The presence of the animals makes it certain that the goddess is Rhea.

**The Hecatompedon.**—In *Klio*, IX, 1909, pp. 229-247 (fig.), E. PETERSEN replies to G. Körte's criticisms of his views of the Hecatompedon published in his *Burgtempeln der Athenaia*, and discusses some of the conclusions reached by A. Frickenhaus in *Ath. Mitt.* 1908, pp. 17 ff. and 171 ff.

**Minor Offerings at Delphi.** — In *Klio*, IX, 1909, pp. 153-193 (9 figs.), H. POMTOW and H. BULLE discuss seven of the minor offerings dedicated at Delphi (see *A.J.A.* XI, p. 468; XII, p. 232; XIII, p. 218). 1. Not far from the east end of the Marathon offering and between it and the street stood the tripod of the Athenians. It was dedicated in 330 B.C. and was about 1.75 m. high and stood on a three-stepped base. 2. Near this was the Demades stele (*B.C.H.* XX, p. 677), which, as the letters show, dated from about the same time. 3. The stone bearing the name of Philopoemen once formed part of the base of the equestrian statue mentioned by Plutarch (*Philopoemen*, chs. 2 and 10), in which he is represented slaying the tyrant Machanidas. The group must have been erected in 183-182 on the north side of the sacred way near the offering of the Arcadians. The base was 2.5 or 3 m. long, and the inscription was cut on the narrow end. 4. The inscription Δο . . . . Αρϋ he thinks, in opposition to Homolle, had nothing to do with the Wooden Horse, but should be restored Δο[ρῶτος ἐφεργάσατο] Ἀρϋ[είος]. It dates perhaps from 467 B.C. 5. The base inscribed Ῥηγίνοι probably supported an offering set up to commemorate the overthrow of the tyrants at Rhegium. This stone should probably be joined to the one just mentioned which recorded the name of the artist. The monument seems to have stood near the offering of the Tarentines. 6. The block inscribed with the name of Hiero supported the first of Hiero's offerings at Delphi set up in 482 B.C. There was, however, also at Delphi a statue of Hiero the Spartan, as Plutarch implies, and the inscription found at Olympia (*Olympia*, V, No. 274) probably refers to another statue of him set up there. 7. The statue of Sostratus (*B.C.H.* VI, p. 446) stood near the treasury of the Sicyonians and was erected in 355 B.C.

**The Temple of Artemis at Mauriki.** — In Πρακτικά for 1907 (published 1908), pp. 120-122, K. A. ROMAIOS describes the temple of Artemis excavated by him at Mauriki in Tegea (*A.J.A.* XII, p. 359). Only one-third of the eastern end of the stylobate is preserved, but it is clear that the temple dated from the end of the sixth century B.C. and probably had six by fourteen columns. It was of marble, in the Doric style, and the capitals of the columns differed in form. Small pieces of a colossal statue, and fragments of terra-cotta figurines, about ten of which surely represent Artemis, were found, as well as quantities of clay animals, especially dogs, and weapons. In the lower strata many small bronzes of the geometric period and geometric vases prove that there must have been an earlier temple on this site.

**Notes on Thasos.** — In *R. Arch.* XIII, 1909, pp. 1-14 (14 figs.), W. DEONNA publishes notes on the ancient remains on the island of Thasos, to supplement and correct the article by Fredrich in *Ath. Mitt.* 1908, pp. 215 ff. The reliefs of Dionysus and Heracles are found to have decorated the base at the right of the gate. The archaic head (*Ath. Mitt.* p. 247, fig. 7) is not female, but male, an "Apollo," and is assigned to the Chian school.

**The Greek Colonies North of the Black Sea.** — In *Klio*, IX, 1909, pp. 139-152, E. VON STERN shows the importance of the Greek towns lying north of the Black Sea. Excavations in Kiev, Bessarabia, and Tschernigov prove that in neolithic times the same culture, with some local differences, extended from these regions as far as Thessaly. Excavations on the island of Berezan show three different periods. In the oldest stratum Rhodian and Clazomenian fragments are found, as well as pieces of Fikellura ware;

above these come Ionian cylices, Corinthian sherds, etc.; and higher still are Attic black-figured vases and a few fragments of the severe red-figured style. Tombs opened at Olbia, Panticapaeum, Phanagoria, Gorgippa, and elsewhere also show an Ionic civilization strongly influenced by Athens. The Persian wars interrupted this; but after they were over Attic influence became predominant, as did the Attic dialect. Under Roman supremacy these towns prospered greatly, and they continued to play an important part in the commerce between East and West down to the eleventh century A.D.

**The Evidence of the Aeginetan Marbles as to the Drawing of the Bow.**—In *Z. Ethn.* XL, 1908, pp. 845-856, M. BUCHNER discusses three or four positions of the right hand in drawing back string and arrow preparatory to shooting with the bow, and concludes on the evidence of the Aeginetan sculptures that among Greek archers, in a way which most closely resembles the habit of the Turks and Chinese of a few decades ago, the string was caught in the joint of the thumb, and that this was held firm by resting the end of the middle finger on the nail of the thumb. The stiffness of anything but a toy bow seems to make this necessary, so much so that the Chinese method was to reinforce the strength of the thumb by holding both index and middle finger thus placed, and to prevent the string from cutting into the flesh by the use of a ring on the thumb. The latter part of the article treats somewhat more briefly of the Chinese method of stringing the bow, and uses this to elucidate the vase painting of a man stringing a bow in *K. B. Ak. d. W.* 1906, p. 299. The bow, which is passed behind the right leg, with one end resting on the left knee while the other is held in the right hand, is pressed down in the middle by the leg until the string passing in front of the leg can be fastened in its notch. This Oriental influence may have come from China through the Tartars and Scythians.

**The Winged Artemis.**—At a meeting of the British School at Athens, March 19, 1909, M. S. THOMPSON showed that a large number of figures of the winged Artemis, with several new variants, were found at the temple of Artemis Orthia at Sparta. These prove that the type was known on the mainland of Greece as early as the geometric period, and the writer argued that it was, therefore, Peloponnesian rather than Ionian. The goddess without wings, but accompanied by her animals, is found in Minoan art. The wings are probably due to Oriental influence. (*Athen.* April 10, 1909, p. 445.)

**Cybele.**—Under the title *Cybèbé, Étude sur les transformations plastiques d'un type divin* (Bordeaux, 1909, Feret et Fils, 131 pp.; 5 pls.; 77 figs.), G. RADET discusses the goddess Cybele and the Artemisium at Sardis. The first part of this study was printed in *R. Ét. Anc.* X, pp. 109-160 (*A.J.A.* XII, pp. 358 ff.), and portions of the second part in *C. R. Acad. Insc.* 1906, p. 282, and 1908, p. 221.

**The Rape of Persephone.**—In *Arch. Rel.* XII, 1909, pp. 285-312, L. MALTEN argues that the scene of the rape of Persephone was originally located in the Mysian plain in Argolis; and that by the sixth century B.C. the legend had been transferred to Eleusis.

**Ancient Birth Customs.**—The Greek and Roman custom of laying a new-born infant upon the ground (not on a floor) and of laying the dying upon the ground, and the custom among other nations of laying a woman in childbirth on the ground, are all illustrations of the early belief that life has its origin in the earth and must return to the same element. Among



the Greeks and Romans, the kneeling position of a woman in labor was a form of the same tradition. (E. SAMTER, *Arch. Anz.* 1908, cols. 522-524.)

**The Ancient Attic Calendar.**—In 'Εφ. 'Αρχ. 1908, pp. 283-314, K. MALTEZOS concludes his article (cf. 'Εφ. 'Αρχ. 1907, pp. 239 ff. and 1908, pp. 143 ff.; *A.J.A.* XII, p. 467) on the date of the application of Meton's nineteen-year cycle to the Attic political calendar. After an exhaustive examination of the epigraphic and other evidence and the construction of various trial calendars, he concludes that the Meton cycle was adopted in 422-1 B.C., the eight-year cycle, in 582 B.C., and that up to 582 a two-year cycle was in vogue. On the basis of these conclusions, he revises (pp. 315-318) the restorations of two Attic decrees, 'Εφ. 'Αρχ. 1898, p. 7, and 1901, p. 51, respectively.

**Expediitio Alexandri, Lib. V.**—An Austrian military expert, Captain Veith, has demonstrated that Arrian's account of the battle at the Hydaspes, to which exception has been taken on military and historical grounds, is entirely consistent and correct. (R. OEHLER, *Arch. Anz.* 1908, col. 522.)

**The Ancient Greek Historians.**—In his Lane Lectures, delivered at Harvard University in the spring of 1908, Professor Bury discussed the works of the Ancient Greek Historians, beginning with the Homeric poems and ending with a discussion of the influence of Greek on Roman historiography and the views of the ancients on the use of history. While the book contains little or no strictly archaeological material, the illuminating discussion of the works and the mental attitudes of the Greek historians is of value to archaeologists as to all students of antiquity. (*The Ancient Greek Historians*, by J. B. Bury. New York, 1909, The Macmillan Co. x, 281 pp. 8vo. \$2.25.)

**Greek Athletics.**—In his *Philostratos über Gymnastik* (Leipzig, 1909, Teubner. vi, 336 pp. 8vo. M. 10), JULIUS JÜTHNER collects and examines the extant material relating to Greek athletics. He discusses the history of the terms *γυμναστής* and *παιδοπρίβης*; the noted trainers and teachers of athletics, such as Iccus, Herodicus, and Diotimus; the writers on gymnastic training, like Theon; the fragments of unknown *παιδοπρίβαι*; the place of athletics in the works of medical writers and philosophers; and the writers *περί ἀγώνων*. The second part of the book contains a careful introduction to the *περί γυμναστικής* of Philostratus, followed by a critical edition of the text, a translation and full commentary.

**The Whipping of Slaves in Greece.**—In *C. R. Acad. Insc.* 1908, pp. 571-587, G. GLOTZ discusses at some length whipping as a punishment for slaves in Greece, and shows that at Athens the number of blows inflicted on a slave for an offence was equal to the number of drachmas fine for the free man; that the number of blows must be proportional to the crime, and police magistrates could not inflict more than fifty blows. In the punishment of slaves Attic law was humane as compared with the laws of the rest of Greece. In Athens the slave had certain legal rights.

**The Prices of Meat in Antiquity.**—In *R. Stor. Ant.* XII, 1908, pp. 306-325, C. BARBAGALLO concludes his discussion of the prices of meat in antiquity (see *A.J.A.* XIII, p. 188). In the present section he investigates the cost of bulls, cows, pigs, sheep, etc., in Cos, Attica, Phocis (Delphi), Arcadia (Tegea), Thessaly, Phrygia, and Sicily. His conclusions are as follows: in Attica in the sixth century and Sicily in the fifth century B.C. the cost of beef



was about five francs per head or twenty-five centimes per centigram. An average price of beef in the fifth and fourth centuries B.C. was fifty-five to sixty-five francs per head or thirty to thirty-five centimes per centigram. At Athens in the fourth century and at Delos in the third and second centuries B.C. the price of a pig was about three francs and that of a young pig from nine to ten francs, or six and twenty centimes per centigram. Lamb and goats'-meat were considerably cheaper, a sheep or goat in Attica of the fourth century bringing only about ninety-five centimes. At Delos and Cos prices were higher.

**Greece in 1810-1817.**—A collection of about 500 drawings and sketches made in Greece and Greek lands by Mr. C. R. Cockerell in the years 1810-1817 is now owned by the British Museum. The subjects cover all parts of Greece and many of the important sites, besides Constantinople and parts of Asia Minor. A large number of them are naturally of archaeological interest, especially those of Aegina and Bassae, where excavations were going on at the time. The collection is briefly described by C. A. HUTTON in *J.H.S.* XXIX, 1909, pp. 53-59 (pl.).

**Ancient Rings.**—In *Le Musée*, VI, 1909, pp. 3-17 (21 figs.), 91-98 (12 figs.), 107-112 (9 figs.), A. SAMBON discusses the subject of ancient rings. The oldest rings known are of ivory and come from the prehistoric cemeteries of Negadah and Diospolis in Egypt. The oldest seal ring consists of a scarab with a piece of gold wire run through it and the ends connected. Such rings were common in Egypt in the eleventh and twelfth dynasties. In Greece there are the Mycenaean rings, and rings of geometric designs dating from the tenth to the eighth centuries. In the sixth and fifth centuries B.C. Greek rings were light and in good taste; but in the fourth and third centuries they became larger and ostentatious. The Etruscan rings were heavy and often made use of a scarab. The oldest Roman rings were imitations of Etruscan, but they soon followed Hellenistic models. The commonest form of ring found at Pompeii is in the form of a serpent. The rings in use in southern Italy from the third to the first century came chiefly from Syria and Egypt. In Roman Imperial times seals cut out of onyx in such a way that the figure was of a different color from the background were common. In the third and fourth centuries A.D. many strange and complicated motives were introduced. Sometimes a gold coin was set as the seal, and at this time inscriptions were common. The third article treats of the superstitions attached to different stones and of the abraxas gems.

**Archaeological Studies.**—The publishing of a series of studies to which his students should contribute was one of the projects of the late Professor Furtwängler. Since his death a volume dedicated to his memory has appeared containing four monographs by former pupils. In pp. 1-106 (3 pls.; 6 figs.) R. HACKL discusses the mercantile inscriptions on Attic vases and records 612 examples. In pp. 107-248 (26 figs.) A. HEKLER discusses and classifies the draped female statues of the Romans. He divides them into fifty-one different types, all of which may be traced back to one of three original types, that of the fifth century, of the fourth century, or of the Hellenistic period. In *Jh. Oest. Arch. I.* Beiblatt, XI, 1909, cols. 195-198, he changes his opinion of the date of Figure 9 from the fifth to the fourth century. In pp. 249-397 (58 figs.) EDUARD SCHMIDT dis-

cusses the archaic running figures which have one knee on the ground. In pp. 399-504 (33 figs.) G. LIPPOLD examines in turn the Mycenaean shield, the Boeotian shield, the round shield, the epic shield, and the shield in late Greek times. (*Münchener Archäologische Studien dem Andenken Adolf Furtwänglers Gewidmet.* München, 1909, Beck. viii, 504 pp.; 3 pls.; 123 figs. 4to. M. 25.)

**The Greek Terra-cottas in Constantinople.**—The Imperial Ottoman Museum in Constantinople has made a valuable addition to the material available for the study of Greek terra-cotta figurines in publishing a detailed catalogue of its collection. Three thousand five hundred and fifty-four terra-cottas in all are described, arranged according to the place where they were found in chronological order. There are specimens from Rhodes, Cos, Chalc, Nisyros, Lesbos, the Troad and Mysia, Bithynia and Pontus, Ephesus, Notium, Smyrna, Priene, Myrina, Cyne, and a few other parts of Asia Minor, Chalcidice, Tripolis, Greece, Magna Graecia, Palestine and Mesopotamia, and from unknown sites. (*Catalogue des figurines grecques de terre cuite.* Par ordre du ministère impérial de l'instruction publique. Constantinople, 1908, Ahmed Ihsan. ix, 663 pp.; 15 pls. 8vo. 15 fr.)

## ITALY

### ARCHITECTURE

**Prehistoric Buildings in Sardinia.**—At an open meeting of the British School at Rome, March 12, 1909, D. Mackenzie read a paper on his explorations in Sardinia during the past season (see *A.J.A.* XII, pp. 470-471). He discussed especially the *nuraghe* of Voës, a massive triangular building, strongly fortified, with the entrance on the south side. On the ground floor are four circular chambers with beehive roofs. One of these is in the centre and the other three within the angles of the triangle, which have rounded external contours. One enters through the portal upon a small open court having a doorway at each side leading to the rooms at the base of the triangle, and another doorway in front by which the central chamber is reached. At the left of the entrance is a stairway and at the right a niche for the guardian. The most remarkable feature of the structure is the existence of two long curving corridors in the thickness of the wall of two sides of the triangle, probably places of refuge. Above them were other similar corridors. This *nuraghe* must have been erected at one time on a definite plan, but others were simpler buildings enlarged from time to time. The *nuraghe* of Nossia, near Paulilatino, lay in the centre of a contemporary village of round huts and may have been the citadel of an independent village instead of the residence of a chief. Ten remarkable monuments of the dolmen class were also found in different parts of the island illustrating the successive phases of transformation from dolmen to "Giant's Tomb." (*Athen.* March 27, 1909, pp. 383-384.) In *Mon. Ant.* XIX, cols. 225-303 (6 pls.; 20 figs.), A. TARAMELLI shows that the *nuraghe* of Palmavera was a dwelling adapted for strong defence. It belongs to two periods, the oldest parts dating from about 1500 B.C. The site was probably abandoned about 700 B.C. Various objects found show analogies with neolithic and bronze-age civilization in southern France, Spain, Sicily, Crete, and the Aegean; but in general the development was indigenous.

**The Giants' Tombs of Sardinia.**—In *Memnon*, II, 1908, pp. 180-210 (27 figs.), D. MACKENZIE describes the Giants' Tombs at Ottosoddos, Serra Tsargiu, Su Angiu, Sena, Sella Fontana Binu, Sa Nugi, San Giovanni and San Cosimo; and the *nuraghe* at Melas. He believes with Nissardi that the *nuraghi* were either village castles, or forts commanding plains or valleys and so situated as to be capable of communication with other *nuraghi*. The Giants' Tombs were the burial places of the inhabitants of these structures. He discusses a number of tombs in France, Spain, and Great Britain, in which he finds analogies with the Tombs of the Giants.

**The Measurements of the Temple of Hercules at Cori.**—The results of his measurements of the "Temple of Hercules" at Cori are published by G. GIOVANNONI in *Röm. Mitt.* XXIII, 1908, pp. 109-130 (2 pls.; 5 figs.). These were first announced by W. H. GOODYEAR in *A.J.A.* XI, 1907, pp. 160 ff. It will be recalled that the most striking feature of this temple is the concave curvature (in plan) of the façade.

**Trajan's Column.**—In *Trajan's Column* (reprinted from *Proceedings of the British Academy*, Vol. III, London, 1909, Froude. 6 pp.; 2 pls. 1 s.), G. BONI explains his discovery of a chamber in the base of Trajan's column with marks on the wall showing where the urns of Trajan and Plotina had stood, and shows that there had never been a hill at that spot (see *A.J.A.* XII, pp. 100 and 474). The inscription on the column *ad declarandum quantae altitudinis mons et locus tantis operibus sit egestus* he translates, "In order to make visible (*i.e.* from the summit of the column, one hundred feet above the sepulchre of Trajan) how much in elevation the hill (slope of Quirinal) and the site (of the Forum Ulpium) had been raised up by such noble works of art."

### SCULPTURE

**The Group of the Muses from Hadrian's Villa.** In *R. Arch.* XII, 1908, pp. 359-363 (pl.), P. G. HÜBNER traces the history of the group of Muses now at Madrid and establishes its identity with eight statues found about 1500 in Hadrian's villa at Tivoli. The ninth Muse, mentioned by Ligorio (Clarac, p. 267, 2, Reinach), was never in Madrid, but is on the stairway of the Palazzo dei Conservatori, in Rome.

**A Faun with an Amphora.**—In *Le Musée*, V, 1908, pp. 279-284 (pl.), N. DE ROMÉ publishes a statuette 17.7 cm. high in the Metropolitan Museum in New York representing a faun with an amphora under his arm. The work is Roman and may be compared with the sculptures found in Hadrian's villa at Tivoli, but it was probably inspired by Greek work. The faun appears to be just starting off.

**The Capitoline Wolf.**—In *Klio*, IX, 1909, pp. 29-47 (2 figs.), E. PETERSEN continues his discussion of the Capitoline wolf (*A.J.A.* XIII, p. 222) and shows that it owes its origin to Ionic art. It was probably dedicated to Jupiter immediately after the overthrow of the kings and became well known as a symbol of the Roman republic towards the end of the fourth century B.C. through its appearance on coins. At first the children had no names, but as time went on they became more and more closely connected with the story of the founding of Rome. The legend is probably not Greek, although the idea of children being exposed and being suckled by a wild animal is common in Greek mythology. In *Arch. Rel.* XII, 1909, pp.

101-125, W. SOLTAU argues that the Romulus legend was not a Roman folk story, but owes its origin to the *Tyro* of Sophocles, through the *Alimonia Remi et Romuli* of Naevius. The story of the suckling wolf, he thinks, came from a Greek source. The statue of the wolf stood originally alone and the infants were added at a later date.

**Animals in Roman Sculpture.**—In *Le Musée*, VI, 1909, pp. 74-77 (4 figs.), A. SAMBON argues that the idea of introducing animals and landscapes into Roman sculpture came from Alexandria.

**The Roman Bust from Vienne.**—In *B. Soc. Ant. Fr.* 1908, pp. 308-310, A. HÉRON DE VILLEFOSSE shows that the bust found at Vienne in 1908 and supposed to be a portrait of Nero is really much later. The style proves it to be later than Constantine. He argues with E. Bizot that it probably represents the emperor Magnentius.

**The Technique of Glass Busts.**—By a series of experiments K. BONE has proved that such glass busts as are represented by a specimen in the Conservatori Museum at Rome, and another at Strassburg, were produced by modelling while cold, and then firing. The possibility of this process has been hitherto denied. Strictly speaking, such a method has to do with enamel, rather than with glass. (*Röm. Mitt.* XXIII, 1908, pp. 145-152.)

**Two Roman Bronzes in Hungary.**—In *Jh. Oest. Arch. I.* XI, 1909, pp. 236-241 (2 figs.), A. HEKLER publishes a bronze statuette 12 cm. high in the National Museum at Budapest. It is a Roman work, but reproduces a fifth century type created by Polyclitus. It represents a nude, heavily built Hermes holding a tortoise in his extended right hand and in his left, which hangs by his side, a roll of writing. There are traces of wings on the head. In Alexandrian times Hermes was identified with Thoth; hence the roll. The Hermes in Regensburg is the only other example known with this attribute. A statuette of a youthful Apollo in the museum at Vespérin is also published. The god holds a patera in his extended right hand, wears the quiver strapped on his back, and held in his left hand an object now lost. The writer argues that this was a dolphin.

## VASES

**Early Apulian Pottery.**—His study of Apulian pottery before the coming of the Greeks is completed by M. MAYER in *Röm. Mitt.* XXIII, 1908, pp. 167-262 (12 pls.; 9 figs.).

## INSCRIPTIONS

**A Picene Inscription in Rome.**—In *Rend. Acc. Lincei*, XVII, 1909, pp. 681-694 (fig.), L. MARIANI publishes a Picene grave stele said to have been found at Fano and recently acquired by the Kircherian Museum in Rome. It is 59 cm. high, 62 cm. wide, and 9 cm. thick, and is slightly broken at the right. On one side is an inscription which he transliterates thus:

*Pa. šaticot*  
*ke šoteri*  
*amvet: nk*  
*....k....i*

A line of connecting spirals serves as a border on the left side, and above, except in the middle, where there is a five-spoked wheel. On the back of the stone are primitive drawings arranged in three rows. In the top row at the right is a ship, and at the left a man, perhaps in the act of jumping into a river. In the middle row is a battle scene; and in the bottom row a lion approaching a man who is perhaps hunting. The drawings may be intended to represent events in the life of the deceased.

**The Statue Base of C. Sempronius Tuditanus.**—In *Jh. Oest. Arch. I.* XI, 1909, pp. 276-297 (4 figs.), E. REISCH discusses the inscription on the statue base of C. Sempronius Tuditanus published by A. von Premerstein (*ibid.* X, pp. 264-282; see *A.J.A.* XIII, p. 223) and shown by Buecheler (*Rh. Mus.* LXIII, pp. 321 f.) to be written in Saturnian verse. He restores it with the help of Pliny as follows:

[C. Sempronios C. f. Tuditanus imperator de manubiis]  
 [Iapodas . . . . .]  
 Ab Aquileia ad Titium flumen stadia mille  
 [ . . . . . profligavit]  
 [ . . . . . domuit Histros . . . . .]  
 [Ex itinere et Tauriscos conivit et Carnos]  
 [in montibus coactos m[ . . . . .]  
 [diebus te]r quineis quater hostes superavit  
 [faustis] signis consiliis Sempronios Tuditanus.  
 [ita Roma]e egit triumphum, praedam hanc dedit Timavo,  
 [sacra patri]a ei restituit atque magistris tradidit.

In *Arch. Anz.* 1908, col. 512, H. DESSAU points out that this is the latest example of the use of Saturnian metre for triumphal inscriptions. Only one other such is known in the original, that in which Mummius, the destroyer of Corinth, dedicated a temple to Hercules at Rome in 146 B.C.

**A Military Diploma.**—In *C.R. Acad. Insc.* 1909, pp. 130-134 (2 figs.), M. M. VASSIUS publishes a military diploma found a few years ago at Tricorium and now in the museum at Belgrade. It is engraved on both sides of a bronze plate 15.8 cm. by 14 cm. and is dated June 29, 120 A.D. This inscription proves that Hadrian held the *tribunicia potestas* for the fourth time in 120.

**Viana.**—In *Röm.-Germ. Korrespondenzblatt*, II, 1909, pp. 11-12, F. HAUG shows that Viana of the military diplomas is identical with Vienna, modern Vienne, not with Rhaetian Viana.

**Latin Inscriptions in Baltimore.**—In the *American Journal of Philology*, XXX, 1909, pp. 61-71 and 153-170, H. L. WILSON publishes twenty-one Latin inscriptions at Johns Hopkins University, Baltimore. Some of them had been previously published, but the writer is able to make important corrections and additions. Three have to do with *jura sepulcrorum*, and one (No. 10) records the name of a hitherto unknown granary at Rome, the *Horrea Faeniana*.

**Three Inscribed Roman Tiles.**—In *Hermes*, XLIV, 1909, pp. 152-154, G. TÉGLÁS discusses two stamped tiles in the private collection of Count Dominik Teleky at Gernyeszeg. They read LEGVD and LEGVQ; that is, *Leg(io) V D(acica)*. This proves that when in 167-8 A.D. the *Legio V Macedonica* was ordered from lower Moesia to Dacia it adopted the name *Dacica*, a

title which it dropped upon its withdrawal to Oescus in Moesia a hundred years later. Another tile, in the collection of S. Téglás in Torda, reads VEX· D· P; that is, *Vex(illatio) D(acorum) P(arthica)*.

**A Sepulchral Inscription.**—In *Mél. Arch. Hist.* XXVIII, 1908, pp. 341-344, A. FIGANIOL describes a stele, found at Tebesa in Numidia, with the sepulchral inscription of a certain Sextus Sulpicius Senilis, a *beneficiarius* of the imperial legates Tettius Iulianus and Iavolenus Priscus. This inscription adds the name of the former to the list of the governors of Numidia, and seems to prove that he handed the province over to his successor between July, 82 A.D. and May, 83 A.D.

**Irrigation at Lamasba.**—In *Mél. Arch. Hist.* XXVIII, 1908, pp. 373-405, F. G. DE PACHTREE discusses exhaustively an inscription (*C.I.L.* VIII, 4440), fragments of which were found in 1877 in Algeria, containing regulations in force concerning irrigation in the Roman city of Lamasba. Some corrections are made in the readings already published, and the whole system employed is described as completely as possible.

**Corrections of Inscriptions.**—In *Cl. Phil.* IV, 1909, pp. 190-198, B. L. VELMAN from a Vatican manuscript corrects twelve inscriptions in *C.I.L.* VI and XI, and adds two hitherto unpublished ones.

**Hebrew Epitaphs in Rome.**—Certain Hebrew inscriptions at S. Paolo fuori le mura are examined by V. CASTIGLIONI in *B. Com. Rom.* XXXVI, 1908, pp. 77-85. They are from the very ancient Jewish cemetery on the Via Portuensis, rediscovered in 1904.

**Epigraphic Bulletin.**—In *R. Arch.* XII, 1908, pp. 441-487, R. CAGNAT and M. BESNIER, in their review of epigraphical publications (July-December, 1908) relating to Roman antiquity, give the text of 133 inscriptions, notes on publications relating to epigraphy, and (pp. 475-487) full indices.

## COINS

**Early Italian Coinage Systems.**—An article on the metrological bases of the earliest monetary system of central Italy contributed by E. J. HAEBERLIN to *Boll. Num.* VI, pp. 141-144, 157-162, is on the line of his article on the same subject in the *Z. Num.* XXVII, 1908 (see *A.J.A.* XIII, p. 224). Notes by SER. RICCI are appended.

**Plated and Dentellate Roman Coins.**—G. DATTARI argues that plated coins in the proportion of one to seven of pure metal were issued merely to secure to the government its proper return (10%) for the expense of striking coins. Dentellate coins were designed to discourage counterfeiters, through the difficulty of imitating their outline in rude moulds. (*Boll. Num.* VII, pp. 33-38.)

**Roman Contorniates and Medallions.**—A contribution to a corpus of Roman contorniates is made by GEORGE MACDONALD in describing minutely the eighty-five specimens in Dr. William Hunter's collection. (*Num. Chron.* 1909, pp. 19-53; 3 pl.) To the same paper is added a description of five medallions accidentally omitted from the author's catalogue of Dr. Hunter's collection in *Num. Chron.* 1906, pp. 93 ff. The medallion of Diadumenianus there described (*i.e.* p. 109) the author now fears may be spurious.

**Bronze Coinage of Antony's Prefects of the Fleet.**—In *Riv. Ital. Num.* XXI, 1908, pp. 537-559, G. DATTARI argues that the letters ABΓΔS found



on coins of Antony's prefects of the fleet serve merely to indicate separate mints, as if by number (1-4, 6), the fifth (E) not occurring, perhaps because it coined only silver (or possibly also gold). An analytic table of all known coins of this series accompanies the article.

**Debasement of Coinage in Imperial Rome.**—FR. GNECCHI, in the ninetieth instalment of his 'Appunti di Numismatica Romana' (*Riv. Ital. Num.* XXI, 1908, pp. 520-536), rejects the belief hitherto held that the imperial debasement of the silver coinage was due to the lack of conscience on the part of the supreme rulers, and argues that it is to be explained rather by the rise in the value of silver as compared with copper. Imperial and senatorial mints were kept in constant accord and harmony, and the only way to maintain the normal relation of value between the silver coinage and that in the baser metals was to increase the weight of the latter coins, or to reduce the standard of metal in the former. The first expedient was impracticable; the second was therefore the necessary resort.

**Countermarks of Claudius.**—Countermarks of Claudius I on various Greek and Roman coins are discussed by R. K. MOWAT in *Num. Chron.* 1909, pp. 10-18 (pl.), who would consider such coins a sort of preface to the proper Claudian coinage, stamped during the early days of his reign.

**The Constantinian Siliqua.**—An interesting discussion of the Constantinian *siliqua* is summarized in *Monatsblatt der Numismatischen Gesellschaft in Wien*, VIII, pp. 36-38.

**Local Bronze Coins in Roman Africa.**—In *Klio*, IX, 1909, pp. 194-205 R. CAGNAT shows that the issuing of municipal bronze coins in Africa under the sanction of Rome ceased with the end of the reign of Tiberius everywhere except in Mauretania Tingitana and at the town of Babba. No others were issued, except those struck by Clodius Macer, the rival of Galba, down to the time of the tetrarchy. Excavations, however, in many places prove that there was an abundance of old Carthaginian and Numidian coins which must have had a local circulation. These obsolete coins took the place of the bronze pieces struck for local circulation in parts of Asia. The reason for their existence as a medium of exchange was the difficulty and expense of transporting a heavy mass of small coins from Rome.

**The Mints of Carthage and Cyzicus.**—In *B. Soc. Ant. Fr.* 1908, pp. 205-206, J. MAURICE points out that the Roman coins stamped SMK were struck by the mint at Cyzicus, not by that at Carthage. The latter was closed in 311 A.D. It was reopened by the Vandals, but did not become a mint of the empire until the time of Justin I, who ascended the throne in 518. The coins of Carthage were designated by one of four letters A, B, Γ, or Δ, or by PK (*percutsa Carthagine*). Under the Vandals and Byzantines they bore the letters CAR or KAR or KART. SMK stands for *Sacrum Moneta Kyzici*.

**Mint of Serdica.**—JULES MAURICE continues in *R. Belge Num.* 1909, pp. 5-17, 130-142 (2 pl.), his chronological classification of the coins struck at the mint of Serdica, 305-311 A.D.

**Coinage of Tarentum and Metapontum.**—Lieutenant AURELIO BELLENI describes and discusses in *Boll. Num.* VII, pp. 65-69 (2 figs.), a find made at Tarentum in 1908 of 114 silver coins of Tarentum, Metapontum, and Carthage, dating from the period of Hannibal's occupation (212-209 B.C.). He argues that at that time both Italian cities adopted



a Corinthian drachma-standard of 3.71 grammes, thus bringing their coinage into agreement with that of their Carthaginian deliverer.

**Coinage of Terina.** — In *Nomisma*, I, 1908, pp. 14-22 (pl.), H. von FRITZE and H. GAEBLER examine critically the monograph of K. Regling on the coins of Terina (66th *Winckelmannsprogramm, d. arch. Gesellsch. zu Berlin*), and controvert certain of his conclusions.

#### GENERAL AND MISCELLANEOUS

**The Disputed Flints of Breonio Veronese.** — In *Annals of Archaeology and Anthropology*, I, pp. 83-95 (pl.; 3 figs.), T. E. PEET discusses the flints found at Breonio near Verona and concludes that, although forged flints are being made to-day near Verona, all those of unusual shape need not be regarded as spurious. They were perhaps made by palaeolithic man after the arrival of neolithic man and, therefore, show neolithic influence.

**Medicinal Springs in the Bronze Age.** — The use of medicinal springs in the Bronze Age is discussed by L. FIGORINI in *B. Pal. It.* IV, 1908, pp. 169-191 (pl.; 10 figs.), with special reference to the discoveries made in 1902 at Panighini, in the province of Forlì. See also *Rend. Acc. Lincei*, XVII, 1908, pp. 671-673.

**The Date of the Servian Wall at Rome.** — Careful measurements of the stones in all the existing remains of the Servian wall show that two different units were used in cutting the blocks: the Oscan foot of .275 m.; and the Roman foot of .296 m. These indicate two building periods separated by a partial destruction, which was undoubtedly due to the invasion of the Gauls in 390 B.C.; and the earlier wall may really belong to the kingly period, as tradition says. The sherds and other objects found beneath the wall do not indicate a date earlier than about 600 B.C. That burials of the fourth century are found within the line of the wall is no proof of a later origin, as exceptions to the law against intramural burials are recorded in several instances, down to the time of Cicero. (P. GRAF-FUNDEN, *Arch. Anz.* 1908, cols. 442-444.)

**Porta Triumphalis and Via Triumphalis.** — An elaborate discussion of the uses of the term *Porta Triumphalis* and *Via Triumphalis* by L. MORPURGO appears in *B. Com. Rom.* XXXVI, 1908, pp. 109-150 (6 figs.). The conclusions are that there was no fixed route for a triumphal procession, though it usually reached the city by way of either the *Campus Martius* or the *Porta Capena*; that a city-gate, or an aqueduct arch, or a temporary arch for the occasion, would be styled *Porta Triumphalis*; that the route of the particular *triumphator* in question was for the time *Via Triumphalis*.

**The Via Triumphalis in the Campus Martius.** — In *Arch. Rel.* XII, 1909, pp. 67-82 (plan; fig.), A. VON DOMASZEWSKI discusses the buildings on the *Via Triumphalis* in the *Campus Martius*. He thinks the relief in the Louvre representing a *lustratio* affords sufficient evidence for identifying the founder of the temple of Neptune. The warrior in this relief is to be identified as Mars, the man bearing the standard as the second censor; the scene at the left represents the taking of the census. The date of this monument is before the time of Marius. He argues that the temple must have been erected in return for a victory obtained by the help of Neptune, and by a man who had been censor. Domitius, the censor of 115 B.C., fulfils

these conditions and was, therefore, the builder of the temple. His descendant Domitius, consul in the year 32, probably repaired the temple and dedicated in it works of Scopas taken from the temple of Poseidon in Byzantium. Another *lustratio* on the occasion of the taking of the census is represented on the arch of Segusio.

**The Trophies of Marius in the Forum.**—In *Mél. Arch. Hist.* XXVIII, 1908, pp. 353–361, R. LAURENT-VIBERT attempts to prove that the *Marianum scutum Cimbricum sub Novis* of Cicero (*de Orat.* II, 266) belonged to the trophies with which Marius commemorated his victory over the Cimbri in 101 B.C., and that these trophies were set up originally on the north side of the Forum. After having been pulled down by Sulla, they were removed by Caesar during his aedileship to the Capitoline.

**The Fons Furrinae.**—In *Mél. Arch. Hist.* XXVIII, 1908, pp. 283–336, P. GAUCKLER supplements his paper in *B. Com. Rom.* 1907, pp. 45–81, with an elaborate description of the remains of what he believes to have been the *fons Furrinae* at the bottom of the ravine in the villa Sciarra where the *lucus Furrinae* is now located, and he defends his view against the criticism of Huelsen in *Röm. Mitt.* 1907, pp. 225–254. This fountain Gauckler identifies with the Furrinae *ρύμφαι* of several imperial inscriptions, and he believes that it furnished water for a temple of certain Syrian divinities. Remains of this temple he thinks have been discovered near by (see *A.J.A.* XIII, pp. 361 f.).

**The Topography of the Vatican Hill.**—Studies on the topography of the Vatican Hill by G. TOMASSETTI appear in *B. Com. Rom.* XXXVI, 1908, pp. 21–41 (fig.), with special reference to the links of connection between the classical and the mediaeval.

**The Aqueducts of Rome.**—In *Jb. Kl. Alt.* XXIII, 1909, pp. 246–260 (21 figs.; plan), T. ASHBY summarizes the results of his study of the aqueducts of Rome.

**The Circus and the Amphitheatre in Roman Art.**—In *Le Musée*, VI, 1909, pp. 82–90 (2 pls.; 9 figs.), O. THÉÂTÈS gives a brief account of the popular representations of chariot races and gladiatorial combats among the Romans, especially on lamps.

**Roman Decorative Art.**—In *Le Musée*, VI, 1909, pp. 62–73 (10 figs.), J. DE FOVILLE discusses Roman decorative art and shows its connection with mediaeval art.

**A Round Altar at Bologna.**—An altar from Bagnacavallo, near Ravenna, now in the Museo Civico of Bologna, forms the subject of a study by P. DUCATI in *Röm. Mitt.* XXIII, 1908, pp. 131–144 (fig.). Round in form, it has two crossed cornucopias, and in its general style recalls the reliefs of the Ara Pacis.

**Note on the Walls of Epipolae.**—In a discussion of the operations of the Sicilian Expedition in 414 B.C., H. AWDRY reaches conclusions different from those of Bury and Freeman and the commonly accepted view, and following more closely Grote's suggestions. His points are, briefly, that Gylippus's counter-wall was planned to strike the north cliff, not the fort of Euryelus, and that it was not carried much beyond the point where it crossed the line of the Athenian cross-wall, having then accomplished its purpose; that the *ἐγκάρσιον τεῖχος* was the Athenian cross-wall; that the plateau had several *προβάσεις*, not the one at Euryelus only; although the south

cliff, now so easily climbed at any point, has been entirely changed since the fifth century by the debris of Dionysius's city drifting over its edge; that the *πορταῖς* were either detached forts near the new city wall, or projections from it; and that Labdalum was considerably farther to the east than has been supposed. (*J.H.S.* XXIX, 1909, pp. 70-78; 2 plans; 2 figs.)

**The Temples at Paestum.**—TH. KLUGE, in *Cl. Phil.* IV, 1909, pp. 57-75, attempts to assign to their proper divinities the temples at Paestum. His arguments are drawn especially from coins and from study of orientation, and his conclusions are: (1) the temple of Neptune (or, better, Poseidon) is correctly identified; (2) the so-called 'Basilica' is a temple of Demeter and Kore; (3) the third Greek temple was sacred to Athena; (4) the Roman temple to Jupiter.

**Pompeii.**—The second edition of Professor Mau's *Pompeji in Leben und Kunst* is practically the German version of the English edition published by Professor Kelsey. There are, however, a few changes in the text, a new chapter on the temple of *Venus Pompeiana*, and twelve additional illustrations. The preface is dated October 18, 1900. (*Pompeji in Leben und Kunst*, von August Mau. Leipzig, 1908, Engelmann. xxii, 564 pp.; 14 pls.; 304 figs.; plan. 8vo. M. 17.)

**The Excavations in the Valley of the Sarno.**—In *Rend. Acc. Lincei*, XVII, 1908, pp. 459-482, E. PAIS discusses the excavations made in the Sarno valley in 1903. Extensive regions were found which had been planted with piles, probably for agricultural purposes; these are not remains of oak forests, as Patroni and von Duhn maintained. Pais saw traces of a destructive eruption of Vesuvius long before that of 79 A.D. and shortly after the arrival of the Greek colonists.

**Rank and Promotion in the Roman Army.**—An elaborate monograph on rank and promotion in the Roman army, — practically a treatise on the whole military organization, — by A. VON DOMASZEWSKI, is published in *Bonn. Jb.* 117, 1908, pp. 1-278, with an appendix of epigraphic material.

**Social Life in Rome.**—In his *Social Life in Rome in the Age of Cicero* (New York, 1909, The Macmillan Company. xv, 362 pp.; map; 4 figs. \$2.25), W. WARDE FOWLER gives a clear and vivid picture of life in Rome in the time of Cicero, based largely on Cicero's letters. He discusses the topography of the city; the lower classes of society; the business men and their methods, investments, etc.; the aristocracy; marriage; education; the slave population and its problems; the rich man's house in town and country; the life of the well-to-do; the holidays and public amusements; and, finally, the religion. The book is a complete account of Roman life for the period of which it treats.

**Roman Lanterns.**—In *B. Soc. Ant. Fr.* 1908, pp. 224-226, A. HÉRON DE VILLEFOSSE examines the statement that only three or four Roman lanterns have come down to modern times, and finds that at least twenty-seven are known. Besides the one found by him at Ain-el-Hout, Algeria, there are three at Pompeii, twenty-one in the museum at Naples, one in Berlin, and one in Copenhagen.

**Roman Terrets.**—In *B. Soc. Ant. Fr.* 1909, pp. 143-145, A. HÉRON DE VILLEFOSSE adds one more to the list of bronze objects, consisting of two rings on either side of a bar, given in *M. Soc. Ant. Fr.* LXVII, pp. 268-296

(*A.J.A.* XIII, p. 229). This specimen, which probably came from Egypt, is in the Louvre. The writer modifies his theory that they were terrets so far as to admit that some of the heavier ones may have been used for some other purpose.

**Pila Muralla.**—As a postscript to his former article on the origin of the Roman *pilum* from the long wooden kitchen pestle (*A.J.A.* XIII, p. 229), G. KROPATSCHEK publishes a real specimen of the latter implement, recently found on the Altenburg in Hessen, the probable site of Tacitus's *Mattium*. (*Jb. Arch. I.* XXIII, 1908, pp. 181-184; fig.)

## SPAIN

**Prehistoric Chronology of the Iberian Peninsula.**—In *R. Arch.* XII, 1908, pp. 390-415 (9 figs.), J. DÉCHELETTE, continuing his discussion of prehistoric chronology in Spain and Portugal (see *A.J.A.* XIII, p. 229), treats of the Iron Age. The limits of the first Iron Age are fixed provisionally between 600 and 400 B.C. The second Iron Age, corresponding chronologically to the epochs of La Tène I and II, extend from 400 to 133 B.C., the date of the capture of Numantia by Scipio Aemilianus. Monuments of the time of transition from the Bronze Age to the Iron Age are lacking. The Iron Age seems to be ushered in by a Celtic invasion, for the arms, fibulae, and other objects of the early Iron Age resemble closely the protohistoric objects found in Celtic countries. In spite of Punic objects found in the tombs of Villaricos (second Iron Age), the population of the region was probably Celto-Iberian, strongly influenced by Punic culture. The statues from Cerros de los Santos and the bust from Elche are regarded as Spanish works of Graeco-Phoenician style. *Ibid.* XIII, 1909, pp. 15-38 (7 figs.), monuments of the second Iron Age are discussed. Objects found at Briteiros, Sabroso, and Ancona, in northern Portugal, which have been compared with "Mycenaean" works, are really provincial productions of Roman, or possibly even later, times, though the early occupation of these sites is not denied.

**Topographical Problems.**—In *Bonn. Jb.* 118, 1909, pp. 17-33 (fig.), A. FRICKENHAUS argues, on the basis of the pottery, that the Greek colony of Emporion (Ampurias) in Spain was founded about the middle of the sixth century B.C. The later strata of about 200 B.C. contain an abundance of one kind of Iberian pottery, which can thus be dated. In the second part of his paper he agrees with Dennis that the old Etruscan settlement at Arezzo was not on the site of the Roman town.

## FRANCE

**The Palace of the Emperor Julian at Paris.**—In *R. Ét. Gr.* XXI, 1908, pp. 426-433, L. DE VOS discusses the question where the palace occupied by the emperor Julian at Paris was situated, and concludes, on the basis of a passage in Libanius (ed. Foerster, II, pp. 272-273), that he was driven out of the royal palace by the prefect Florentius, but took refuge in the palace at the Thermæ, where he was proclaimed emperor by the soldiers. From here he was escorted to the palace in the city.

**The Ancient Aqueducts of Lyons.**—In his *Aqueducs antiques de Lyon*, C. GERMAIN DE MONTAUZAN publishes an elaborate monograph on Roman aqueducts, making those of Lyons the basis of his study. He tells what is

known of the history of Lyons in Roman times; then gives accounts of the aqueducts of Mont-d'Or, Craponne, la Brevenne, le Gier, Cordieu, and Miribel; and finally discusses the methods of collecting the water and introducing it into the aqueduct; gradients; siphons; the construction of the aqueduct; the workmen and their tools; reservoirs; methods of distributing the water; maintenance and administration of aqueducts; the laws relating to them; repairs, etc. (*Les aqueducs antiques de Lyon*, par C. Germain de Montauzan. Paris, 1909, E. Leroux. xiii, 439 pp.; 5 plans; 130 figs.)

**Bibliography of Gallo-Roman Mosaics of Béarn.**—In *R. Ét. Anc.* XI, 1909, pp. 146–166, P. COURTEAULT publishes a bibliography of the Gallo-Roman mosaics in Béarn. Ninety articles, most of which are summarized, are mentioned.

**The Inscription of Gélignieux.**—In *C. R. Acad. Insc.* 1909, pp. 16–28, J. LOTH undertakes to prove that the words *Tricontis* and *petrudecameto* of the inscription found at Gélignieux (*C.I.L.* XIII, 2494) mean *thirty* and *fourteenth* respectively. He translates the passage “*ad cenam omnibus Tricontis ponendam (denariorum binorum) in perpetuum, sic ut petrudecameto consumatur*,” “*pour un repas de deux deniers par tête à servir tous les mois de trente jours, de telle sorte qu'il soit consommé le 14<sup>e</sup> jour*.” The calendar of Coligny shows that the months of thirty days were alone of good omen; and the fourteenth day of the month was especially revered. This inscription, together with the calendar of Coligny, proves that the language spoken in the part of Gaul inhabited by the Sequani and the Ambarri was Celtic.

## SWITZERLAND

**Antiquities in Geneva.**—In *R. Arch.* XIII, 1909, pp. 233–249 (pl. 4 figs.), W. DEONNA discusses several antiquities in the Musée Archéologique at Geneva. The first is a rude work of stone, representing a nude woman lying down, with a small Cupid beside her. It was probably carved in memory of a woman who died in childbirth, or as a votive offering for a favorable delivery. The types of Venus and of Hermaphrodite are discussed. The other objects are bronzes. A statuette of a nude Dionysus, from Chevrier, is the finest bronze in the museum. It is a standing figure, showing in its style a combination of Polyelitan and Praxitelean elements. Other bronzes are: 1. A nude standing Aphrodite (*Vénus pudique*), from Palmyra; 2. A nude kneeling man, apparently about to hurl a stone at an enemy, in style resembling Pergamene work; 3. A mirror case adorned with figures of Dionysus, Eros, and a maenad. The style is not earlier than the third or second century B.C.

**Caesar's Fortifications on the Rhone.**—In *Cl. Journal*, IV, 1909, pp. 309–320, E. W. MURRAY discusses Caesar's fortifications on the Rhone (*B.G.* I, 8), and concludes, in opposition to Stoffel and others, that they were continuous from Geneva to the Jura.

## GERMANY

**Metz in Roman Times.**—In *Die Saalburg*, April 30, 1909, pp. 305–313 (plan), J. KREBS summarizes the results of the investigations into the history of Metz in Roman times published since 1897. About 50 B.C. Metz was the site of a Celtic village defended by stone walls on its southwest side.

It was called by the Romans Divodurum or Divodurum Mediomatricum, and later, Mediomatrici, whence the modern name. It lay at the meeting-place of six important roads, and thus attained commercial, though not political, importance at an early date. The amphitheatre, discovered in 1902, seems to have been built at the beginning of the second century A.D., and to have been destroyed at the end of the third. It could hold about 25,000 persons. In the fourth century a smaller amphitheatre was built near the Moselle, part of the foundations of which still exist. There are remains of four Roman bridges and of an aqueduct. The course of the town walls, built at the beginning of the fourth century, is known with certainty. They contain many fragments from the large amphitheatre, were strengthened by four towers, and inclosed an area 3.1 km. long. Metz was sacked by Attila in 451. Gallic gods, such as Epona, were worshipped along with Roman gods, and in later times Mithra and Isis. The first Christian church was erected about the year 300, in the ruins of the great amphitheatre.

**The Roman Fort at Osterburken.**—In *Die Saalburg*, December 20, 1908, pp. 293–297, H. ELTESTER shows that the addition built to the Roman fort at Osterburken (No. 40 of the “Limes Kastelle”) was the strongest part of the fortification. It was built about 189 A.D., as an inscription shows, and is considerably later than the main work. The whole fort was abandoned about the year 260. The Roman settlement was on the site of the modern town, as numerous remains prove.

**The Roman Potters of Rheinzabern.**—In *Die Saalburg*, December 20, 1908, pp. 297–301, E. HEUSER gives an account, based upon the excavations of Ludowici, of the colony of Roman potters at Rheinzabern. The settlement was established about the middle of the first century A.D., and continued until about the year 366. A brief report is made of the objects found upon the site.

**The Pottery of the Habichtswald.**—In *Römisch-Germanisches Korrespondenzblatt*, II, 1909, p. 11, DRAGENDORFF points out that the pottery found in the excavations in the camp in the Habichtswald does not belong to the “Halterner Kochtöpfe.”

## AUSTRIA-HUNGARY

**Bronze Reliefs from Traismauer.**—In *Jh. Oest. Arch. I. XI*, 1909, pp. 229–236 (2 pls.; 6 figs.), R. MÜNSTERBERG discusses the two fragmentary bronze plates found at Traismauer, in 1885, and now in Vienna. They were originally attached to the sides of a pyramid about 0.6 m. high. On one plate at the apex of the triangle is an eagle, below which is Dolichenus with Phrygian cap holding the thunderbolt in his left hand and brandishing what seems to be a hammer in his right. Below, at the left, is the upper part of a diminutive warrior; and at the right a goddess of the same size. In the field are parts of three bulls. The second bronze has the figure of Luna above, between the horns of a crescent; and below a youthful Mars armed with spear and shield, and accompanied by a goose. A bronze plate from Carnuntum of similar style is also published. All three date from 260 to 270 A.D.

**The Gold Objects from Dálj.**—In *Jh. Oest. Arch. I. XI*, 1909, pp. 259–276 (11 figs.), M. EBERT describes the gold objects found in 1906 by a peasant in a vineyard at Dálj in Slavonia, and now in Berlin. He also dis-



cusses similar finds at Michalkow and Fokoru, and concludes that all these gold ornaments were made in Hungary in the early Iron Age; that some of them are older than others in the same deposit; and that accurate dating is at present impossible. The treasure from Dálj was, perhaps, buried about the middle of the first millennium B.C.

**Bronze Vessels from Sissek.** — In *Jh. Oest. Arch. I.* XI, 1909, Beiblatt, cols. 117-134 (21 figs.), V. HOFFILLER describes sixty-nine bronze vessels found at different times at Sissek, the Roman Siscia, thirty-one miles from Agram. There are thirty-nine kettles of three different types, nineteen ladles representing two types, a sifter, an amphora, five jugs of different shapes and part of another, and three vessels for ointment.

## GREAT BRITAIN

**Romano-British Bronzes from Lamberton Moor.** — In *Proc. Soc. Ant. XXII*, 1908, pp. 56-62 (pl.; fig.), R. A. SMITH discusses sixty-nine objects of bronze of Romano-British workmanship found at Lamberton Moor, Berwickshire, about sixty years ago. These include culinary utensils, a massive collar, two spiral rings, and three enamelled brooches, one of which has the S shape. The hoard dates from the second century A.D. The brooches are published in colors and a list of the extant brooches of the S form is appended.

**A Roman Enamelled Brooch.** — In *Proc. Soc. Ant. XXII*, 1908, pp. 12 and 14 (pl.), W. BEMROSE publishes with colored plate a Roman enamelled brooch found near Staley in 1857, and now in his collection. Most of the enamel is a brilliant red made from copper.

**Ancient Marbles in Edinburgh.** — In *R. Arch. XIII*, 1909, p. 266, SEYMOUR DE RICCI mentions the following ancient marbles in the Edinburgh museum: Torso of Aphrodite (*Venus pudica*), half life size, from the Torrie collection; torso of Dionysus, half life size; statuette of draped Aphrodite, very badly restored; curious statuette of Aphrodite (head and arms wanting), standing with her foot on a dolphin; draped female statuette of very fine style; head of a youth, from Thebes, presented by Sir T. D. Carmichael, a remarkable work, related to the head from Beneventum. The two Attic reliefs formerly at Winton Castle (Michaelis, *Anc. Marbles in Great Britain*, p. 721) are now in the museum at Edinburgh. One, of Roman times, bears the inscription Κλαυδία | ἀφφειν ἐκ Μελιτών in the pediment, the other, apparently of the third century B.C., has on the plinth the inscription Ἀριστομάχη.

## EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

### GENERAL AND MISCELLANEOUS

**The Date of S. Demetrius at Saloniki.** — In *R. Arch. XIII*, 1909, pp. 83-101 (fig.), O. TAFRALI discusses the documentary and other evidence for the date of the church and the mosaics of St. Demetrius at Saloniki. He finds that the church was erected in the fifth century under a prefect Leontius, who went after the building of the church to Sirmium. That city was destroyed in 441. Perhaps the prefect was the Leontius of



412 and 413 A.D. (*Codex Theodosianus*, I, p. clxxix). Shortly before 634 A.D. the church was injured, but not destroyed, by fire. The work of restoration was soon begun, but continued some years, certainly into the reign of Constans II (642-668). Some of the existing mosaics antedate the fire.

**The Restoration of Byzantine Monuments in Greece.**—In *Πρακτικά* for 1907 (published 1908), pp. 129-146 (6 figs.), A. ADAMANTIOU gives an account of the repairs which have been made to various Byzantine monuments in Greece. At Mistra the thirteenth century church of Hagios Theodoros has been carefully restored, and other less important monuments have been repaired so as to preserve them as long as possible. At Daphni the south wall of the church which threatened to fall has been strengthened by iron beams, and other repairs made to other parts of the monastery. A Byzantine museum has been established at Mistra and one is projected for Daphni.

**The Christian Celtic Fret.**—In *Proc. Soc. Ant.* XXII, 1908, pp. 215-218 (3 figs.), O. M. DALTON discusses the early relations of the Christian Celtic fret, and concludes that its derivation is probably to be sought in the East.

**The Horse Brooch.**—In *Proc. Soc. Ant.* XXII, 1908, pp. 63-86 (2 pls.; 23 figs.), R. A. SMITH discusses the so-called horse brooch and two Saxon lead circular brooches. He also publishes evidence to connect the flamboyant ornament of pagan Celtic metal work with the spiral ornament of Christian Celtic manuscripts and sculptured stones.

## ITALY

**Byzantine Paintings in Florence.**—A. MUÑOZ discusses three paintings in *Riv. d'Arte*, 1909, pp. 113-120, whose style he recognizes as late Byzantine. The first is the Madonna with Angels in the Uffizi, on the frame of which are depicted sixteen saints with their various attributes. Muñoz assigns it to the fourteenth century. He finds that the portrait of Joseph, patriarch of Constantinople, which is placed above his sarcophagus in S. Maria Novella is the work of a Byzantine, not a Tuscan artist, and that there is a discrepancy between the date on the picture, 1440, and that on the sarcophagus, 1439, the latter being the true date of the patriarch's death, which occurred while he was attending the Greek and Latin council at Ferrara. The third picture considered is the sixteenth century St. John Baptist in the Academy.

**S. Pietro in Civate and its Ornament.**—A description of S. Pietro in Civate is given in *Monatshfte f. Kunstwiss.* II, 1909, pp. 206-217, by A. FEIGEL. His comments have particularly to do with the ornament employed in the church, which he considers as fundamental evidence for the evolution of North Italian ornament in the eleventh and twelfth centuries, and a connecting link between Byzantine art and Romanesque sculpture in general. The decoration consists of reliefs on cancelli and ciborium and in the crypt, and frescoes on the entrance wall and the entrance vault. The frescoes and sculptures show the influence of Monte Cassino; but the ciborium is obviously a free copy of that of S. Ambrogio in Milan, and thus, dating from about 1100, affords a *terminus ante quem* for dating the latter.

**The Genoese Family of Gattilusi.**—In a meeting at the British School at Athens, January 22, 1909, F. W. HASLUCK read a paper on his recent visit

to Aenos in Thrace to examine the mediaeval inscriptions and heraldry of the Genoese family of Gattilusi, who held the town from 1384 to 1456. Important corrections must be made in the genealogy of the family as published by Hopf. (*Athen.* February 6, 1909, pp. 173-174.)

**Mediaeval Monuments of Messina.**—In *Le Musée*, VI, 1909, pp. 43-56 (9 figs.), C. ENLART publishes some notes on the mediaeval monuments of Messina before the earthquake of 1909.

**The Excavations in the Cemetery of Priscilla.**—In *Le Musée*, V, 1908, pp. 255-260 (2 figs.), O. MARUCCI concludes his article on the excavations in the cemetery of Priscilla (see *A.J.A.* XI, pp. 123, 377; XIII, pp. 234-235). The identification of the tomb of the martyr Crescentius serves as a starting-point for identifying the burial place of Pope Marcellinus, who died in 304. This is shown to be the so-called chapel of the Acillii, which is decorated with marbles and mosaics, is well lighted, and in every way worthy of a pope. This cemetery is now known to be the oldest Christian cemetery in Rome.

**The Ionic Capital of S. Lorenzo fuori le Mura.**—The Ionic capital in the nave of S. Lorenzo fuori le mura which has figured prominently in the controversy about Sauras and Batrachos, the architects, *à propos* of a passage in Pliny (*N.H.* xxxvi, 42), proves now to be unquestionably mediaeval, and of the same workmanship as the rest of the series in the nave, and also of the capitals of the portico. H. THIERSCH, who furnishes the evidence in *Röm. Mitt.* XXIII, 1908, pp. 153-166 (4 figs.), calls attention, however, to an arabesque relief, with frog and lizard, from the Jupiter temple of the Porticus Octavia. This appears to be preserved only in Piranesi's engraving.

#### FRANCE

**Symbolism of the Smaller North Portal at Charlieu.**—In the subordinate portal of the marble entrance to the twelfth-century priory of Charlieu we have on the lintel an allegory of the Synagogue, in the tympanum the wedding at Cana, and on the archivolt the Transfiguration, with the figures of Christ, Moses, Elias, Peter, James, and John. (P. MAYEUR in *R. Art. Chrét.* 1909, pp. 33-35.)

**Iconography of the Portal of Ste. Marie at Oloron.**—The tympanum of the Romanesque Church at Oloron, Basses Pyrenées, contains the Crucifixion with the customary attendant figures. The equestrian figure which crowns an engaged column to the right represents Constantine, and the figure crouching beneath his horse's hoofs, the forces opposing Christianity. The left half-tympanum contains Solomon enthroned between two lions; the right half-tympanum has a man battling with lions, an allegory of human conflict with sin. (P. MAYEUR, *R. Art. Chrét.* 1909, pp. 23-27.)

**The Arcuaturn Opus in the Old Cathedral at Rheims.**—The accounts of the reconstruction of the old cathedral at Rheims mention the fact that the Archbishop Adalberon destroyed in 976 an *arcuaturn opus* or *fornix* "near the doors," on which was placed an altar and a font. Various explanations of this curious feature have been given, the one usually accepted considering the *opus* to have been the remnant of an atrium, and outside the church. The COMTE DE LASTEYNE in *C. R. Acad. Insc.* 1909, pp. 228-239, argues that the structure must have been a tribune standing

inside the church at the western end of the nave, and cites examples of similar features in other Carolingian churches.

**Romanesque Remains at St. Pons de Thomières.** — *Mém. de la Soc. Arch. de Montpellier*, 1908, pp. 194 ff., contains an exhaustive treatment of the history, construction, and ornament of the abbey-church of St. Pons de Thomières, a description of the sculptures in its cloister and of the gates and ramparts of the town, by J. SAHUC. The most interesting portion of the monograph deals with the sculptured capitals of the cloisters, which belong to two separate schools, one of the eleventh century, the other of the twelfth, and allied with the Romanesque school of Languedoc.

**The Bible in Mediaeval Sculpture.** — G. SAUMER commences, in *R. Art Chrét.* 1909, pp. 146-165, a study of Old Testament iconography in Romanesque and Gothic sculpture, as a supplement to his *Vie du Christ racontée par les imagiers*, published *ibid.* 1905-1908.

#### SWITZERLAND

**Early Mediaeval Art in Switzerland.** — Early Mediaeval Art in Switzerland forms the general subject of an article in *Monatshefte f. Kunstwiss.* II, 1909, pp. 117-133, by E. A. STÜCKELBERG. The more important portion of it is devoted to the decoration of the churches of the Virgin and St. Martin at Disentis, both of the eighth century. These are one-aisled basilicas, their outer decorations consisting solely of sunken panels in the apse walls. The interior, however, was richly decorated with painted stucco reliefs. The types of ornament used testify to the mixed character of the monastic population of Disentis. The coiffure and dress of the figures and certain *motifs* of ornament are Irish; the remnants of mosaic, the stucco technique, and the fragments of columns are elements introduced by the Benedictines from Italy; most of the decorative *motifs*, particularly the frequent notched ornament, are of Germanic origin.

#### GERMANY

**The Capitals in the Cathedral at Magdeburg.** — *Jb. Preuss. Kunsts.* 1909, pp. 56-80 and 108-138 contains an analysis by R. HAMANN of the style of the capitals in Magdeburg cathedral, tracing the development of the capital-type from the late Romanesque to the late Gothic, the first part of the discussion amounting to a monograph in the development of the mediaeval capital. The latter part of the paper is an attempt to isolate the work of the various sculptors who were employed on the cathedral.

#### AUSTRIA-HUNGARY

**A Moslem Cup at Innsbruck.** — There is in the museum at Innsbruck a cup which is the only dated example of Moslem cloisonné enamel of the Middle Ages. It belonged according to the inscription to a Seljuk emir whose reign ended in 1144, and has been cited as an example of Chinese influence on the mediaeval art of western Asia. But no dated example of Chinese cloisonné can be found before the fourteenth century, and the prototypes of the decorations on the Innsbruck cup are nearly all Byzantine.

The cup should, therefore, be considered as good evidence of the influence of Byzantium on the Far East in the early Middle Ages, and particularly as showing that Chinese leaf-ornament is derived from the Byzantine. It is true, however, that Chinese tradition says that cloisonné was introduced into China from Byzantium by Moslems. (O. VON FALKE, *Monatshefte f. Kunstwiss.* II, 1909, pp. 234-241.)

#### GREAT BRITAIN

**A Greek Diptych of the Seventh Century.**—In *S. Bibl. Arch.* XXX, 1908, pp. 255-265 (2 pls.), W. E. CRUM publishes a fragmentary diptych of ivory, belonging to Mr. W. Moir Bryce, of Edinburgh, which he bought in Luxor in 1903. The diptych is one of the few ecclesiastical diptychs extant, and no other has a liturgical text similar to this. The contents of the text are discussed, and from the internal evidence, as well as on palaeographic grounds, the date is placed between 623 and 662 A.D.

**Early Christian and Byzantine Ivories.**—In *Proc. Soc. Ant.* XXII, 1908, pp. 231-238, W. R. LETHABY discusses and dates a number of early Christian and Byzantine ivories in the British and South Kensington Museums. Some of his conclusions are criticised by O. M. DALTON.

**A Relief Representing the Crucifixion.**—In *Proc. Soc. Ant.* XXII, 1908, pp. 225-231 (pl.), O. M. DALTON discusses the much-weathered relief representing the crucifixion in St. Dunstan's church, Stepney. He is inclined to think it pre-Norman, although its essential features are equally characteristic of the twelfth century.

**A Latten Processional Cross.**—In *Proc. Soc. Ant.* XXII, 1908, pp. 41-45 (2 pls.), W. PEARCE publishes a latten processional cross at Lamport, Northamptonshire, which is described in detail by W. H. ST. JOHN HOPE. It is  $23\frac{7}{8}$  inches high, including the socket, and is of gilt latten. The arms end in roundels inclosing engraved silver plates representing the lion of St. Mark, the eagle of St. John, the ox of St. Luke, and the angel of St. Matthew. The figure of Christ is silvered, but the hair, crown of thorns, and loin cloth are gilded. On the left is an image of Mary, and on the right one of John, both of them gilded except the faces and hands, which are silvered. The date of the cross is about 1470-1480.

**The Chatelaine de Vergy on an Ivory Casket.**—K. BOVINSKI, who has offered the latest explanations of Giorgione's *Lovers* in Casa Buonarroti at Florence (see *A.J.A.* XIII, p. 243), by connecting the group with the Burgundian legend of the Chatelaine de Vergy, describes in *Monatshefte f. Kunstwiss.* 1909, pp. 58-63, the scenes on an ivory casket of the fourteenth century, in the Mediaeval Room of the British Museum. These scenes are detailed incidents of the same story.

**Two Gilt Copper Panels of the Fourteenth Century.**—In *Proc. Soc. Ant.* XXII, 1908, pp. 219-225 (5 figs.), O. M. DALTON discusses two gilt copper panels representing the crucifixion and St. Bartholomew recently acquired by the British Museum. Several other objects in the same style can be cited for comparison, among them the reliquary in the cathedral treasury at Rheims, and two panels in the Bargello at Florence, which he thinks are by the same hand. He sets as the date about the year 1310, and compares the miniatures in two manuscripts of the same period.

# RENAISSANCE ART GENERAL AND MISCELLANEOUS

**The Use of the Antique in the Renaissance.**—In an article on the antique in the Renaissance in *Monatshefte f. Kunstwiss.* II, 1909, pp. 267-280, G. HÜBNER shows that the Isaac in Brunelleschi's famous relief, and the Amor in Signorelli's Triumph of Chastity (London, National Gallery), are imitated from the kneeling, bound barbarian type in Roman art, probably from such a figure on the Arch of Constantine. The collection of antique statues formed by Cardinal Grimani in the early sixteenth century in like manner furnished models to Raphael. The Fallen Gaul in the Archaeological Museum in Venice, which once formed part of this collection, is the original of a fallen warrior in the Victory of Joshua over the Amorites in the Vatican *Loggie*. The Apollo in the same collection, also now at Venice, was the model for the Apollo in the Flaying of Marsyas (Stanza della Segnatura), and for the Apollo in the Betrothal of Cupid and Psyche in the Farnesina.

**The Father of Renaissance Book-ornament.**—*Monatshefte f. Kunstwiss.* 1909, pp. 46-57, contains a sketch by L. BAER of the activities of Bernhard, the Augsburg painter, who, through his connection with the Ratdolt press in Venice, exerted great influence upon book-ornament in Italy. His designs, carried back to Germany by Ratdolt, supplanted the late Gothic ornament and opened the era of Renaissance decoration in printed books.

**Notes on Italian Medals.**—Three Italian models for medals are published in *Burl. Mag.* XV, 1909, pp. 31-35, by G. F. HILL. One bears the bust of Giacomo Negroboni, a Venetian condottiere who died in 1527; another the portrait of an unknown lady labelled *Barbara Ro(mana?)* with a scene of a hunter and nymphs on the reverse; the third has a head of Antonio Galateo. All three belong to private collections. *Ibid.* pp. 94-98 the same writer publishes five medals, three of which are reproduced for the first time, and two entirely new. The latter are portraits of Angelo Marino Regolo, an unidentified doctor of laws, and of Charles V, and are both ascribed by Hill to Giulio della Torre.

**Michelangelo and the Sultan.**—F. SAARE, in *Rep. f. K.* XXXII, 1909, pp. 61-66, discusses the letter written to Michelangelo in 1519 by a certain Tommaso di Tolfo in Adrianople, urging him to come East and enter the service of the Sultan. He believes the "art-hating lord," on account of whom, the letter intimates, Michelangelo formerly refused to go to Turkey, is the Sultan Bajazet; and the occasion meant was the first invitation to Turkey which Michelangelo received in 1506, after his flight from Rome, through the medium of some Franciscan monks. The "art-loving lord," whom the letter goes on to mention as now reigning, would thus be Selim I, Bajazet's son and successor. Previous interpretations have identified these "lords" with successive pashas of Adrianople or other Turks of high position.

**The Technique of Michelangelo.**—Michelangelo's use of models, proved by Gottschenski for his sculptured figures, also extended to his painting, according to an interesting study of the question by the painter O. HETTNER in *Monatshefte f. Kunstwiss.* II, 1909, pp. 71-87 and 134-148. He describes the method still used among draughtsmen for reproducing

flying or hanging figures, of causing the model to lie on his back over a stool or upon a table, and turning the resultant drawing in various ways to suit the composition. The writer then shows that this method was used by Michelangelo for many figures of the Sistine Chapel, notably: the "Haman" with regard to which he shows that, viewed with reference to this method of using the model, the drawings in the Malcolm and Teyler collections can no longer be suspected; two of the angels with Persian symbols; a number of figures in the compositions of the ceiling; and the group of "Charon's boat" in the Last Judgment. The same use of the model is found in Signorelli's The Damned at Orvieto, and a further application of this method of analysis of technique proves to the writer that the Ganymede in the Hofmuseum at Vienna is a copy after the original sketch for one of the boy-angels in the Parma cupola, and not from the hand of Correggio himself.

### ITALY

**Antonello da Messina.** — *Gaz. B.-A.* XLI, 1909, pp. 34-51, contains a *résumé* of the life and work of Antonello da Messina chiefly based on the recent discovery of the main facts in his life, by La Corte-Cailler and Di Marzo. The writer, H. STEIN, points out that several pictures bearing the name of Antonello are to be assigned to Antonello da Saliba, Antonello's nephew and pupil, and that at least two epochs are to be recognized in the artist's career: the first, when he painted religious subjects exclusively, and the second colored by his visit to Venice. The Flemish influence in Antonello's work cannot, on chronological grounds, be accounted for by making him a pupil of Jan Van Eyck as Vasari does, and is best explained on the theory of some Spanish intermediary.

**Borgognone's Periods.** — In his study of the evolution of Borgognone's style in *L'Arte*, 1909, pp. 51-62 and 108-118, G. ZAPPA distinguishes four periods. The first is represented by the large Madonna and Saints in the Brera, and shows close adherence to the art of Vincenzo Foppa, and the additional influence of Butinone. The independent creations of his second period are obviously the result of the busy years spent in the decoration of the Certosa at Pavia, whither he was called in 1488. This second phase, the "gray period," is marked by the rejection of gold from his color vocabulary and angular folds in draperies, contrasting with the severe parallelism of his first works. One of the earliest products of this phase is the Crucifixion in the Church of the Certosa at Parma, dated 1490, and the last picture painted in this manner is the Descent of the Holy Ghost in the Santo Spirito at Bergamo, dating after 1508. The severe repression of tone which characterizes the "gray period" is cast off in the third phase, which is one of deep and vigorous color, as well as of a freer treatment of drapery. This phase is well represented by the four paintings in the Incoronata at Lodi. Already in the third phase, the influence of Leonardo can be detected, and this is the distinguishing characteristic of the final period, in which Borgognone resigns himself, but with much more reserve than the other Lombards, to the more developed naturalism introduced by the Florentine master.

**Tommaso Malvito da Como.** — Tommaso Malvito da Como and his son Giovanni Tommaso are the subjects of the first paper in a series of "Studies



in the Neapolitan Sculpture of the Renaissance' by A. Muñoz. (*Boll. Arte*, III, 1909, pp. 55-73 and 83-101.) The writer points out the importance of the chapel of St. Lazare in the old cathedral at Marseilles, as a good example of the pre-Neapolitan period of Tommaso Malito. Of the sculptures of this chapel, in which the sculptor collaborated with Francesco Laurana, Muñoz assigns to him the decoration of the pilasters and the column, the tabernacle and sarcophagus under the arch to the right, and the statue of St. Lazare. The rest of the article describes the activity of Tommaso and his son at Naples, making known, among other things, the original design for the monument of Antonio d' Alessandro in the church of Monteoliveto at Naples. The style of Tommaso is also analyzed, and characterized as that of a decorator rather than that of a figure-sculptor. The article closes with a chronological list of Tommaso's works, a sketch of the work of his son, and an appendix of documents.

**Portraits by Salviati.** — C. GAMBA, in *Rass. d' Arte*, IX, 1909, pp. 4-5, discusses the real authorship of four portraits contained respectively in the Colonna Gallery at Rome, the Pinacoteca at Naples, and the Pitti gallery and the collection of the Marchese Carlo Niccolini at Florence. Through the resemblance of the Colonna portrait to a figure in Salviati's frescoes in the Palazzo Farnese, and the likeness of both to Salviati's own features, the writer concludes that the Colonna picture is the painter's own portrait by himself, although it was hitherto attributed to Girolamo da Treviso. The Naples picture also belongs to him, although once ascribed to Raphael, and Salviati's style is to be found in the Pitti portrait, attributed to Schiavone, and the Niccolini portrait, attributed to Bronzino.

**Attributions to Antoniazio Romano.** — A work of Antoniazio's early period, when he still betrays the influence of Benozzo Gozzoli, is a triptych at Rieti, containing the Madonna in the central panel and Sts. Francis and Anthony on either wing. The same manner is found in a triptych in S. Maria Maggiore at Tivoli, and in still another in S. Francesco at Subiaco. All of these works, however, show the strengthening influence on Roman painting of Melozzo da Forlì, and some connection with the Umbrian school. A Madonna, signed *Antonius pinxit 1494*, which was formerly in S. Salvatore Lauro in Rome and now is in the Collegio Piceno, is certainly a work of Antoniazio's, although hitherto given to Antonio Pollaiuolo. Other works of his are: the Madonna and Saints in the Pantheon which passes under the name of Perugino; a frescoed Annunciation recently discovered in the same building; a Madonna and Saints in a chapel of SS. Giovanni e Paolo, and a fresco in S. Saba representing the Annunciation. (G. BERNARDINI in *Rass. d' Arte*, IX, 1909, pp. 43-47.)

**A Follower of Paolo Uccello.** — C. GAMBA has discovered in a Lives of Monastic Saints in the Uffizi magazines and a Nativity with Saints in the gallery at Karlsruhe, two works of a follower of Paolo Uccello, imitating the master in superficial features, but endowed with a quieter spirit, and with much less of the naturalistic experimenter than is found in Paolo. (*Riv. d' Arte*, 1909, pp. 19-30.)

**The New "Leonardo" at Milan.** — The picture recently displayed by a dealer in Milan and hailed by the Italian newspapers as the portrait by Leonardo once in the Settala collection, is a half-figure of a nude woman resembling Leonardo's well-known drawing at Chantilly. F. MALAGUZZI



VALERI discusses the new picture in *Rass. d' Arte*, March, 1909, pp. ii-iii, and pronounces it a late work based on the Chantilly cartoon. H. COOK, in *Burl. Mag.* XV, 1909, pp. 108-113, enumerates nine other versions of Leonardo's original conception, and the same number of the periodical publishes an interesting wax bust in the collection of Mr. Murray Marks, which bears some resemblance to the so-called Settala "Leonardo."

**New Pictures by Lorenzo Monaco.** — OSWALD SIRÉN, in *Rass. d' Arte*, IX, 1909, pp. 33-36, adds a number of pictures to the catalogue of Lorenzo's works included in the monograph upon that artist which he recently published. Two of these large frescoes in the *Archivio Notarile* at Florence belong to the same series as the frescoes in the adjoining *Chiostro delle Oblate*. On the basis of the two new frescoes, which represent the Nativity and Adoration, the writer is inclined to date the whole series later than 1396, the date proposed in his book. The central panel of a tabernacle in the Uffizi magazines, representing the Madonna with six saints, is also by Lorenzo, but the wings were painted by Giovanni da Ponte. A predella in the same place, seen at Vallombrosa by Crowe and Cavalcaselle and by them ascribed to Lorenzo Ulmaio, is accepted with some hesitation by Sirén. It represents St. Francis receiving the Stigmata and St. Nicholas saving the ship. The other attributions are: a small Crucifixion in the Ferroni collection in Florence; another Crucifixion belonging to Mr. Herbert P. Horne; an Annunciation in the Fornari collection at Fabriano (also described by B. BERENSON in *Riv. d' Arte*, 1909, pp. 1-6); a Madonna in the Spiridon collection at Paris; and a Madonna in Mr. Johnson's gallery in Philadelphia.

**New Works by Leonbruno.** — New works by Leonbruno are: an allegorical painting in the Grandi collection at Milan of an armored warrior kneeling and bending over a sleeping nymph; and two pen drawings of classic character, one in the Loeser collection at Milan, the other in the collection of Prince Dolgoroukoff in Moscow. All these are attributed to Leonbruno on internal evidence by C. GAMBA in *Rass. d' Arte*, IX, 1909, pp. 30-31. The Warrior and Nymph in the Grandi collection has been bought by the Uffizi. (*Riv. d' Arte*, 1909, p. 141.)

**Frescoes in S. Giovanni a Carbonara in Naples.** — The frescoes in the round chapel of Gianni Caracciolo in the church of S. Giovanni a Carbonara are the subject of a study by L. SERRA in *Boll. Arte*, III, 1909, pp. 121-136. They consist of two series, one devoted to the "Life of the Anchorites," the other to the "History of the Virgin." The artist who signed the first series was Perrinetto da Benevento. The Virgin-series is signed by Leonardo da Bisuccio, concerning the origin of whose style critics differ widely. Serra compares the Naples frescoes with the series of the Life of Theodelinda in the cathedral at Monza, and decides that Leonardo must have learned his art from these.

**Donatello's Altar in the Santo at Padua.** — D. VON HADELN, in *Jb. Preuss. Kunsts.* XXX, 1909, pp. 35-55, offers a new reconstruction of the high-altar in the Santo, based on the documents, Marcanton, Michiel's description, the remaining fragments, and the novel assumption that Mantegna's altar-piece in S. Zeno is imitated from Donatello's work. From these he reconstructs an altar in the form of a loggia with four free-standing columns, on whose pedestals are arranged the twelve reliefs of music-making putti still existing in the church. The statues are all free-stand-

ing within the loggia, in the centre the Madonna flanked by Sts. Francis and Anthony; on the left Sts. Justina and Louis of Toulouse, on the right Sts. Prosdocius and Daniel. On the central panel of the front of the podium appeared the Pietà, to right and left the arms of Francesco da Tergola, the donor, then two reliefs representing miracles of St. Anthony, corresponding to two others on the rear face of the podium. On the corner panels in front and rear were placed the reliefs of the evangelistic symbols.

**The Author of a Triumph of Death, at Palermo.**—The fresco of the Triumph of Death in the Palazzo Sclafani at Palermo has usually been ascribed to a Flemish artist, aided by a local painter. L. OZZOLA, in *Monatshefte f. Kunstwiss.* II, 1909, pp. 198-205, brings evidence to show that the real author of the painting is the Spaniard Jaime Huguet, or some painter of the Catalan school very closely connected with him.

**Sansovino's Work in the Castaldia at Ponte Casale.**—An article in *Rass. d'Arte*, IX, 1909, pp. 48-50, by LAURA PITTONI, describes the decorations of the castle built for the Garzani of Venice by Jacopo Sansovino on the estate which bears the name of La Castaldia. The sculptor's name is signed upon the two caryatids which adorn the fireplace in the dining hall, and he, and not an assistant, probably did the figures on the fireplace in the *Sala degli Affreschi*. The writer points out that in addition to the two large papier-maché reliefs at Berlin and the Louvre, representing the Virgin and Child, a third example, signed by Sansovino, exists in the *archivio* of the hospital of Serravalle Vittoria. Upon comparison with these works, a relief of the same subject in the Villa of the Castaldia proves clearly to be a work of Sansovino and one of his best.

**Pictures in the Borghese Gallery in Rome.**—L. VENTURI contributes to *L'Arte*, 1909, pp. 31-56, a discussion of some of the late pictures in the Borghese gallery. He notes the imitation of Sebastiano del Piombo to be seen in two female portraits by Bronzino, assigns the Callisto (No. 304) to Dosso Dossi rather than to Battista; traces the type used in the "Astolfo with the giant's head" through a number of other warrior-heads by Dosso and his imitators; discovers the subject of No. 225 in the story of Candaules, king of Lydia, recounted by Herodotus (I, 8-10); assigns the St. John Baptist (No. 267) to Michelangelo da Caravaggio, and the Flagellation, No. 410, to Calvaert.

**Jesus at the House of Zebedee.**—In *R. Arch.* XIII, 1909, pp. 120-122, JEANNE CUÉNOD calls attention to a picture in the Borghese gallery in Rome, which is called "Jesus in the House of Zebedee." It has been attributed to each of three Venetian artists named Bonifazio, who are now known to be but one man, Bonifazio Pitati da Verona. In the picture Jesus is represented seated on a marble throne in a superb palace; at his feet is Mary begging his favor and pointing to her sons John and James; at the left are Zebedee and four disciples. The source of this representation is the *Acts of St. James*, a work of about the end of the eighth century (translated and published by J. Ebersolt, Paris, 1902).

**False Documents.**—An article by P. Giordani in *L'Arte*, 1907, p. 273, entitled "Studi sulla scultura romana del quattrocento," has called forth much criticism of the documentary evidence which its author employed. A brief discussion of this documentary evidence is contributed to *Rep. f. K.* XXXI, 1909, pp. 55-60, by G. DE NICOLA, who sums up his conclusions with the

words: "His (Giordani's) documents are either already edited, or unable to be found for lack of references, or lost some time ago, or are false, by the evidence of facts and documents that contradict them."

**Maffeo Olivieri.**—The sculptor in small bronze-work, Maffeo Olivieri, has hitherto been known merely by the appearance of his signature on two bronze candlesticks in S. Marco in Venice. Similarity in style between the figures on these candlesticks and certain other works now enable us to add materially to his *œuvre*. The statuettes thus to be assigned to Olivieri are: an Adam in the Kaiser Friedrich Museum at Berlin; three dancing-girls, one in the Louvre, another in the Musée de Cluny, and a third in the Bischoffsheim collection at Paris; and a Dancing Faun belonging to M. Gustave Dreyfus in Paris. (W. BODE in *Jb. Preuss. Kunsts.* XXX, 1909, pp. 81-88.)

**Notes on Alessandro Vittoria.**—In *L'Arte*, 1909, pp. 65-68, G. LORENZETTI contributes documentary evidence which shows that the jealousy on the part of Sansovino was the cause of Alessandro's sudden departure from his master's *bottega* in 1551, and that Sansovino in all probability invited him back in 1553 to carve the caryatids of the Libreria. The Mercury on the façade of the Libreria is not by Alessandro Vittoria.

**The Pseudo-Boccaccino.**—In the first of a series of articles on Lombard artists who worked in the Veneto, G. FOGOLARI describes the work of the pseudo-Boccaccino, and assigns to him two new paintings, one a Madonna with Donor in the church of S. Lazaro degli Armeni in Venice, the other a Madonna in the little church of S. Niccolo at Bribano. (*Rass. d'Arte*, IX, 1909, pp. 61-64.)

#### FRANCE

**"Jehan Cousin."**—M. ROY, in *C. R. Acad. Insc.* 1901, pp. 102-107, unravels the mystery of the life of the artist Jehan Cousin, long a puzzle to critics on account of the wide diversity in the dates of his works, and his extraordinarily long career as an active artist. He finds that instead of one artist, there were two, Jehan Cousin senior and his son of the same name. The elder was born about 1490, became wealthy, and worked at his art for the most part only as a designer, leaving the execution to others. He died, at the latest, in 1561. Jehan Cousin junior was born about 1522, and it was he who did the drawings for the "Book of Fortune" and was the author of the *Livre de Pourtraicture*.

**The Identification of Titian's Model for the Portrait of Isabella of Portugal.**—The portrait by an artist *di trivial penello*, as Aretino calls him, which Charles V gave Titian as the basis for his likeness of the Empress Isabella of Portugal is identified by ROBLOT DELONDRE, in *Gaz. B.-A.* XLI, 1909, pp. 436-454, with the portrait in the Roblot collection at Paris which he assigns to the Spaniard Alonzo Sanchez Coello. The article includes a discussion of the life, works and art of this little-known painter, and proves that Leone Leoni's medal of the Empress, as well as P. de Jode's woodcut likeness of her, are taken from Coello, and not from Titian.

**Notes on Drawings in the Louvre.**—No. 32, a figure of St. John, attributed to Andrea del Sarto, is a youthful study by Pontormo, apparently for the fresco of the Visitation in the Annunziata cloister in Florence. No. 1365, a design for a tomb, assigned to the Florentine school of the

fifteenth century, is a study by Leonardo del Tasso for the sepulchre of his own family, which stands to-day, a fairly accurate copy of the drawing, in the church of St. Ambrose in Florence. No. 66, groups of women and men, assigned to Giorgione, is very probably by Pordenone. The allegory, No. 8 of the *Collection His de La Salle*, which is given to Botticelli, is rather from the hand of Francesco di Giorgio. (CARLO GAMBA in *Rass. d'Arte*, IX, 1909, pp. 37-40.)

#### HOLLAND

**The Collection of Dr. Hofstede de Groot at Rotterdam.**—The collection of Dr. Hofstede de Groot, recently exhibited in the Boymans Museum in Rotterdam, is discussed by K. FRIESE in *Monatshefte f. Kunstwiss.* II, 1909, pp. 22-37. The pictures upon which he comments are: Portrait of an Old Man by Karel Fabritius, the original from which J. Stolker drew his pretended portrait of Roemer Visscher; landscapes by Hercules Segers, Jacob van Ruisdael, Jan van Goyen; an interior Maiden with Cavaliers by Pieter de Hooch; an interior by Jacobus Vrel; a Young Scholar in His Study by Gerrit Dow; a Tavern Scene by Jan Steen; a Quartette by N. de Giselaer; a drawing of two bound prisoners by Rubens; a Still Life by Jan Fyt; and the Portrait of a Boy by Michiel Sweerts.

#### GERMANY

**The Master of the Blaubeurer Altar.**—In *Monatshefte f. Kunstwiss.* II, 1909, pp. 11-21, W. VÖGE discusses the authorship of a wooden polychrome Madonna of the Misericordia type, who shelters under her mantle a number of kneeling Carmelite monks. This statue, which is in the Kaiser Friedrich Museum, is by the same hand which carved a somewhat similar Madonna in the Maximilians-Museum at Augsburg, and the Blaubeurer Altar. He belonged to the same school which produced Tilman Riemenschneider.

**The Home of the Master D. S.**—In *Rep. f. K.* XXXII, 1909, pp. 160-171, P. KRISTELLER publishes two woodcuts showing the dependence of Johannes Wechtlin upon this master, points out his close relationship to Burgkmair, and suggests his Swabian origin.

**A Copy of Holbein from Moderno.**—Holbein the Elder's Fall of Phaethon, a drawing in the Berlin Kupferstichkabinett, is a faithful copy from Moderno's bronze plaque with the same subject in the Berlin museum. Other cases of such copying of works of minor sculpture on the part of Holbein can be cited, and in particular the head of Pilate, which is constantly used in Holbein's Passion pictures about 1500, and is copied from Pisanello's medal of the Eastern Emperor John VIII Palaeologus. (C. GLASER in *Monatshefte f. Kunstwiss.* II, 1909, pp. 314-316.)

#### RUSSIA

**The Crucifixion in the Hermitage at St. Petersburg.**—*L'Arte*, 1909, pp. 119-132, contains an article by A. NEOSTROÏEFF upon the crucifixion in the Hermitage at St. Petersburg in which the writer, after a careful analysis of the documentary and internal evidence, concludes that the picture is not an early work of Raphael's, but belongs to Perugino's middle period, dating between the years 1490 and 1495.

GREAT BRITAIN

**Beauneven's Sketch Book.**—ROGER FRY, in *Burl. Mag.* XV, 1909, pp. 73-75, in the course of an article on 'Early English Portraiture' at the Burlington exhibit, reiterates his faith in the authenticity of Mr. J. P. Morgan's Beauneven sketch book, on the ground that the book was mentioned and attributed to Giotto as early as 1840 in Rosini's *Storia della Pittura*, for a forgery of Beauneven's style would scarcely have been possible then. (See *A.J.A.* XI, p. 126.)

UNITED STATES

**The Descent from the Cross in the Jarves Collection at New Haven.**—In *Burl. Mag.* XV, 1909, p. 197, O. SIRÉN describes the Descent from the Cross in the Jarves collection at New Haven and assigns it to Cecco di Pietro, in contradiction to Crowe and Cavalcaselle's attribution to Antonio Veneziano.

